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Rondo Jeffery

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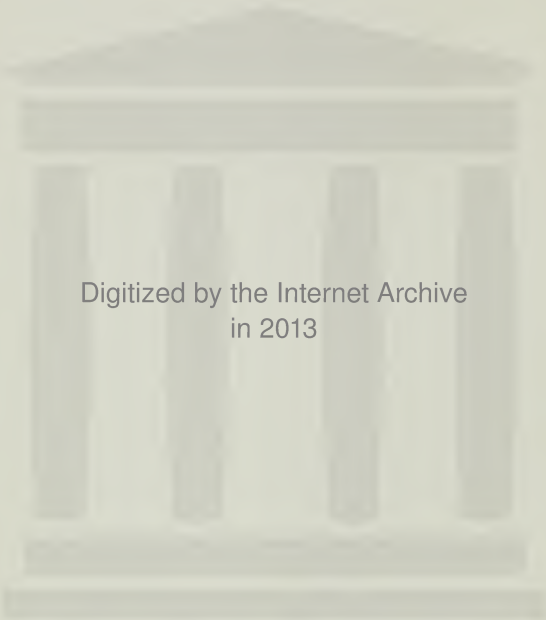

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BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

RICHARD NIBLEY and MERRILL BRADSHAW

in

RECITAL

Six Pieces for Violin and Piano ..... Richard Nibley

- Calisthenics
- Epitaph
- Limerick
- Nostalgia
- Jaberwocky
- Reverie

Sonata for Violin and Piano ..... Merrill Bradshaw

- Andantino
- Allegro

Slow Movement for Violin and Piano ..... Robert Manookin

Sonata for Violin and Piano ..... Robert Cundick

- Allegro Tranquillo
- Larghetto
- Allegro

MONDAY, OCTOBER 8, 1962

EAST LOUNGE — SOCIAL HALL

(No. 5 of 1962-63 Series)

#8

Oct. 25

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

October 25, 1962
(No. 8 - 1962-63 Series)

I

Concert Sketch No. 5 — Vladislav Mikhailovich Blazhevich (1884-

Carson Sharp, trombone
Mona Smith, piano

II

Flute de Pan — Jules Mouquet
Pan and the Birds — French (1867-1946)
Pan and the Shepherds

Laurel Cook, flute
Lynette Bagley, piano
(Teacher, Eugene Foster)

III

O cessate di piagarmi — Alessandro Scarlatti
Italian (1660-1725)

Man is for the Woman made — Henry Purcell

Vivian Beecroft, soprano
Connie Kirkman, piano
(Studio of Kurt Weinzinger)

IV

Sinfonia in B minor — Johann Sebastian Bach
German (1685-1750)

Serenade a la Poupee — Claude-Achille Debussy
French (1862-1918)

Marilyn Durfey, piano
(Studio of Richard Nibley)

V

Wiegenlied — Franz Peter Schubert (1797-1859)

Chanson Espanole — Maurice Joseph Ravel French (1875-1937)

Bonnie Horrigan Slade, mezzo soprano
Diane Hulskoff, piano
(Studio of Kurt Weinzinger)

VI

Jeux d'Eau — Maurice Ravel

Kay Thompson, piano
(Studio of Maughan W. McMurdie)

VII

Lasciatemi morire — Claudio Monteverdi Italian (1567-1643)

My Heart ever Faithful — Johann Sebastian Bach

Jeanne Merrill, soprano
Helen Henry, piano
(Studio of Helen Richards)

VIII

Sonata No. 5 in A Major — Georg Friedrich Handel German (1685-1759)
Adagio
Allegro
Largo
Allegro

Kathleen Nebeker, violinist
Lynn Shurtleff, piano
(Studio of Lawrence Sardoni)

Brigham Young University

Symphony Orchestra

LAWRENCE SARDONI, *Conductor*

Thursday, November 15, 1962 — 8:15 p.m.

Joseph Smith Auditorium

(No. 11 in the 1962-63 Concert Series)

Brigham Young University
Symphony Orchestra Organization

President ..... Carson Sharp
Vice-President ..... David Thayne
Secretary-Treasurer ..... Signe Hale
Social Chairmen .... Marlene Britsch, Sandra Lamm

Orchestra Personnel

Manager ..... Paul Christensen

FIRST VIOLINS

Karen Lynn, *Concertmaster*
Signe Hale Ass't Concertmaster
Rondo Jeffery
Kathleen Hartkopf
Erlyn Gould
Barbara Hunt
Katheryn Young
Linda Green
Kathleen Nebeker
Ilene Wardle
Kaye Priday
Carolynne Nelson
Julie Malouf
Carol Jean Christensen
Sandra Lamm
Melvin Stott
Gary Lundell

SECOND VIOLINS

Patty Cosseboom *Principal*
Jeannie Hayes
Mary Kay Taylor
Annette Morley
Lanea Marlowe
Myra Palmer
Janice Morley
Kathleen Cundick
Marilyn Bailey
Anne Pickering
Janice Merkley
Viola West
Sharon Cook
Carolann Lambert
Dana Morse

VIOLAS

Julia Lawrence *Principal*
Margaret Vance
Sharon Hintze
Jim Armstrong
Merlene Britsch
Jeaneen Merrill
John Collins
Kathie Johnson

VIOLONCELLOS

Loya McDonald *Principal*
Lynn Shurtleff
Janet Brunson
Cheryl Jones
Cheryl Schow
Sherlene Hall
Susanne Moody

CONTRABASS

Noel Brown, *Principal*
Paul Christensen
Claudia Ivey
Alice Steed
Jim Bevan
Steve Graff
Laurence Yorgason

FLUTES

Laurel Cook
Diane Bastian
Carol McNairy

PICCOLO

Diane Bastian

OBOES

Darrel Stubbs*
Sherry Martin

CLARINETS

Marvin Gay
David Thayne

BASSOONS

Jacob Bos*
Virginia Orr

FRENCH HORNS

Richard Ballou*
Lynn Robinson
Robert Frankovich
Diane Dayley
John C. Halvorsen

TRUMPETS

Larry Bastian
Newell K. Dayley

TROMBONES

Carson Sharp
Larry Wright
Wilson Brown

TUBA

Laurence Yorgason

TYMPANI

Melvin Petersen

PERCUSSION

Kenneth Green
Richard Williams

HARP

Sheldon Sofer

*Faculty

Program

Overature to "Alceste" ..... Christoph Willibald Gluck
(1714-1787)

Romeo and Juliet (Overture-Fantasy after Shakespeare)
..... Peter Ilyitch Tschaikowsky
(1840-1893)

Intermission

Concerto Grosso No. 8 (Christmas Concerto) ..... Arcangelo Corelli
(1653-1713)

Composed at Christmastime in 1712. A musical tableaux of the scenes of the Nativity.

Vivace
Grave
Allegro
Adagio
Allegro
Adagio
Vivace
Allegro
Pastoral

Soloists: Signe Hale, Rondo Jeffery, Violins
Loya McDonald, Cello

Symphony No. 1 in C Major (Opus 21) ..... Ludwig van Beethoven
(1770-1827)

Adagio molto: Altegro con brio
Andante cantabile con moto
Menuetto and Trio: Allegro molto e vivace
Finale: Adagio, Allegro molto e vivace

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents the

Concert Band

Ralph G. Laycock, director

assisted by

Carl Fuerstner, composer, conductor, pianist

The Chamber Wind Ensemble

Carson Sharp, trombonist

The Oratorio Choir, Dr. John R. Halliday, director

The Brass Choir

(Number 14 in the 1962-63 Series)

Joseph Smith Auditorium

Provo Utah

Wednesday, November 28, 1962 8:15 p.m.

ACKNOWLEDGEMENT

We of the Brigham Young University Concert Band are pleased to acknowledge our great indebtedness and gratitude to Carl Fuerstner who, over the past two decades, has made a continuing and monumental contribution to the instrumental music area, (as he has similarly done in many other areas of the University).

His participation this evening displays only a few of the many ways in which he has contributed to the advancement of the band and of the wind and percussion players individually.

He has composed two outstanding works for the Concert Band, the present "Overture for Band" in 1950, and "Allegro Ritmico," composed for and performed at the National Convention of the Music Educators National Conference at Los Angeles in 1958.

His compositions for smaller groups and for solo instruments have been performed regularly in concert and over radio and television.

He has prepared and conducted many chamber music ensembles in works by Stravinsky, Bartok, Ravel, Webern, and others as well as those from his own pen.

He has many times appeared as piano soloist with the Concert Band, and has performed in countless chamber music groups.

His great knowledge of literature, his compositional fecundity, his transcendant musicianship, and his boundless enthusiasm and willingness to serve have each been both magnificently inspirational and extremely valuable to all of us who work with the Concert Band and its instruments.

For all of this and for much more that cannot be conveyed in mere words

We thank you, Carl!

PROGRAM

I

Festival March (From *La Boheme*) .... Puccini-Antonini-Cacavas

Overture to *The Impresario* ..... Mozart-Barnes

The Concert Band, directed by Mr. Laycock

II

Overture for Band ..... Fuerstner

The Concert Band, directed by Mr. Fuerstner

III

Allegro Concertante for Trombone and Chamber Wind Ensemble ..... Fuerstner

Carson Sharp, trombone
The Chamber Wind Ensemble, directed by Mr. Fuerstner

Fanfare for Brass Choir and Percussion ..... Fuerstner

Top Brass (Six Minutes for Twelve) ..... Shulman

i. Lively
ii. Moderato
iii. Fast

The Brass Choir, directed by Mr. Fuerstner

INTERMISSION

IV

Prologue to the opera *Mefistofele* ..... Boito-Bainum

i. Chorus Mysticus
ii. Instrumental Scherzo
(Introduction to *Mefistofele's* entrance)
iii. Finale to the prologue

The Closing Doxology ..... Normand Lockwood

The Concert Band and the Oratorio Choir, directed by Mr. Laycock

V

Handel in the Strand ..... Grainger-Goldman

Excerpts from *Sebastien Ballet* ..... Menotti-Lang

Dixie ..... Emmett-Gould

The Concert Band, directed by Mr. Laycock

PERSONNEL

PICCOLO
Nina Walther
Helen Gardner

FLUTE
*Janet Henderson
Frances Ammons
Nina Walther
Helen Gardner
*Ann Rollins
Susan Woods
Patricia Holladay
Marlene Harston
†Dianne Bastian
(Chamber Ens. only)

OBOE
*Sherry Martin
Muriel Crofts
†Prof. Darrell Stubbs
(Chamber Ens only)

Eb CLARINET
Jeanette Clark

Bb CLARINET
†*David Thayne
†David Randall
Marvin Gay
Brenda Crockett
*Sylvia Meyers
Emil Geddes
Betty Rice
Ed Biggs
*Merrill Lofthouse
Jeanette Clark
Wanda Cowart
Raeone Christensen
Laree Bushman

ALTO CLARINET
Cherianne Greathouse
Lillis Whipple

BASS CLARINET
*Rod Matson
Nancy White
Tomie Call

CONTRA-BASS CLARINET
Peggy Thayne

BASSOON
†*Brent Falkner
Virginia Orr
John Hardy
Joan Merrill
Shirley Hart

ALTO SAXOPHONE
*Kalle Jergensen
Cheryl Shafter
Severin Johnson
James Kirkham

TENOR SAXOPHONE
Brent Archibald

BARITONE SAXOPHONE
Val Jones

CORNET
*Paul Halversen
‡Bill Nelson
*John Roskelley
John Dugan
†‡*Tracy Rollins
David Christensen

TRUMPET
‡*Newell Dayley
Don McIntyre
Sherman Smith
‡Larry Bastian
(Brass Choir only)

FRENCH HORN
*Dianne Dayley
†‡Lynn Robinson
‡*Robert Frankovich
Joan Porter
†‡*John Harvorsen
‡James Engle
*Bill Day
James Batman

TROMBONE
*Carson Sharp
‡William Call
*William Morris
Lee Snell

BASS TROMBONE
‡Wilson Brown
‡Larry Wright

BARITONE HORN
*James Alsup
Kenneth Green
Lou Slater

TUBA
*Steven Hicks
Marvin Bower
Floyd Bird
Paul Felt
†‡Laurence Yorgason

BASS VIOL
Laurence Yorgason

TIMPANI AND PERCUSSION
†‡*Karen Baird
Georgia Sbragia
†‡Melvin Peterson
(Ensembles only)
David Hopper
Yvonne Rice
Linda Peters

PIANO
Carl Fuerstner

HARP
Carolyn Paxman

*Section Leader
†Chamber Wind Ensemble
‡Brass Choir

#23

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

November 29, 1962
7:00 p.m.
1205 SFLC
(No. 23 of 1962-63 Series)

PROGRAM

I

Etude Un Sospiro . . . . . Franz Liszt
Carmen Spencer, piano 1811-1886
(Studio of Elmer E. Nelson) Hungary

II

Caro Mio Ben . . . . . Guiseppe Giordani

Tu Lo Sai . . . . . Guiseppe Torelli
1660-1708
Italian

Iris . . . . . Daniel Wolf

Julie Judd, soprano
Diane Love, piano
(Studio of Flora Nielson)

III

Sonata in E Flat Major . . . . . Franz Joseph Haydn
Diane Bastian, piano 1732-1809
(Studio of Reid Nibley) Austria

IV

O Cestate di Piagarni . . . . . Alessandro Scarlatti
1660-1725--Italy

Chi Vuol la Zingarella . . . . . Giovanni Paisello
1740-1816--Italy

When I Have Sung My Songs . . . . . Ernest Charles
Contemporary American

Virginia Goodsell, contralto
Alisyn Day, piano
(Studio of Beryl Smiley)

V

Elegy . . . . . Gabriel Fauré
Janet Brunson, cello 1845-1924
Martha Anderson, piano French
(Studio of Mary Ann Meridith)

VI

Tanto Sospirero . . . . . Pietro Poalo Bencini
Old Italian

Tears of Autumn. . . . . Bele Bartok
Melva Lee Allred, soprano 1881-1945
Pat Brewer, piano Hungary
(Studio of Kurt Weinzinger)

VII

Phantasie in C minor, K. 475
Wolfgang Amadeus Mozart
(Second piano part by
Edvard Hagerup Grieg
1843-1907, Norwegian)
Carmen Spencer and Joan Porter, pianos
(Studio of Elmer E. Nelson)

- - - - - - - - - -

Next Student Recital: Thursday, January 10, 1963
7:00 p.m. East Lounge

BRIGHAM YOUNG UNIVERSITY

A CAPPELLA CHOIR

Kurt Weinzinger, director

FALL CONCERT

1962

Thursday, November 29, 1962

Joseph Smith Auditorium

8:15 p.m.

(No. 24 in 1962-63 Series)

A CAPPELLA CHOIR PERSONNEL

SOPRANOS

Beecroft, Vivien
Bird, Beverly
Breckenridge, Linda Lee
Briggs, Virginia
Chiapella, Jean
Hanks, Janean
Heiner, Lael
Humpherys, Helen
Jones, Marcia Lee
Kirkman, Connie
Luekenga, Kay
Matthews, Nola D.
Mecham, Elaine
Meyers, Mariana
Nations, JoAnn
Rasmussen, Judi
Stratford, Jane
Stevens, Birdie
Summerhays, Julia
Welch, Bobi Jo
Wright, DeLora

BASSES

Bateman, B. Vaun
Barson, Clyde J.
Black, David
Carter, Bruce K.
Chandler, Larry S.
Huff, Duane J.
Miner, Dennis
Neilson, George Vern
Nielsen, F. Kent
Rawlinson, Lewis E.
Shepherd, David R.
Smart, James L.
Stephan, R. Eugene
Terry, Bruce G.
Terry, DelRae B.
Watts, Blaine
White, Gordon C.
Woodworth, Mark
Worlton, Thomas G.

ALTOS

Andrus, Ilene
Bates, Susan
Crookston, Marnita
Forsha, Marilee
Gardner, Diane
Hawkins, J. Jill
Hulshoff, Deanne
Lauper, Bonnie
Lawrence, Julia
McArthur, Alma Don
McMahon, Sharlene
Merrill, Carolyn
Mills, Sherry Ann
Mohlman, Elaine
Mortensen, Gail
Reeder, Emeren
Robison, Shawna
Rokes, Linda
Schleckmann, Jolene
Scott, Jean
Slade, Bonnie Horrigan
Stratton, Pauline
Ward, Marilyn
Williams, Cynthia

TENORS

Baer, Stephen
Briggs, Ivan R.
Chase, Stephen K.
DeWitt, Melvin K.
Harper, L. John
Hoover, Wesley B.
Jolley, Dean D.
Keck, Elmo C.
Naylor, Charles J.
Pexton, Ronald
Snell, Lee C.
Stanard, Jim
Syphus, Stanley E.
Van Buren, Jack

PROGRAM

O Be Joyful, All Ye Lands ..... Gretchaninoff

Come, Come Ye Saints ..... Traditional
Arr., Crawford Gates

All Weary Men Kneel Down And Pray ..... Mary Weaver

O Lovely Peace, from *Judas Maccabeaus*
..... George Frederic Handel
Vivien Beecroft, soprano; Cynthia Williams, alto
Connie Kirkman, piano

Brazilian Psalm ..... Jean Berger
Jack Van Buren, tenor solo

INTERMISSION

Two Folk Songs ..... Johannes Brahms
The Fiddler
How Sad Flow the Streams
The Madrigal Singers

Fair Maid, Thy Loveliness ..... Hans Leo Hassler

Matona, Lovely Maiden ..... Orlando di Lasso

La Folia ..... Arcangelo Corelli
Jane Stratford, violin; Marilyn Ward, piano

Five Czech Madrigals ..... Bohuslav Martinu
The Dove
The Fickle Sweetheart
Geese on the Water
The Lover's Ride
The Witch

Daniel, Daniel, Servant of the Lord .. Arr., Undine S. Moore

1962-63 B.Y.U. A CAPPELLA CHOIR MOTTO

"The aim and final reason of all music should be nothing else but the glory of God and the refreshment of the spirit."

Johann Sebastian Bach

CHOIR OFFICERS

Assistant Conductor ..... Ronald Pexton
President ..... Thomas G. Worlton
Secretary-Treasurer ..... Bonnie Lauper
Councilmen ..... Shawna Robison, Ivan R. Briggs
Social Chairman ..... Bonnie Horrigan Slade
Historian ..... Virginia Briggs
Publicity Chairman ..... Mark Woodworth
Stage Manager ..... Blaine Watts

Sponsored by

Brigham Young University
University Relations

Lester B. Whetten, director

College of Fine Arts
Conan E. Mathews, dean

Department of Music
Crawford Gates, Chairman

Coming Events: Dec. 5, 6, 7, 8 Opera Evenings, *The Bleeding Heart*, J. S. Auditorium

Dec. 13 Christmas Concert of the Music Dept., J. S. Auditorium, 8:15 p.m.

Dec. 17 University Chorale Concert, J. S. Auditorium, 8:15 p.m.

THE BLEEDING HEART

BY WILLIAM F. HANSON

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

The Opera Workshop

Don L. Earl, Director

in

The Bleeding Heart

by

William F. Hanson

December 5, 6, 7, 8, 1962

JOSEPH SMITH AUDITORIUM

(Nos. 27, 28. 29, 30 in the 1962-63 Series)

COMING ATTRACTION: Combined Christmas Concert, Dec. 13th
8:15 p.m. — Fieldhouse

The Music Department of Brigham Young University takes pleasure in presenting these performances of *The Bleeding Heart* to honor Professor William F. Hanson for his long years of devoted and faithful service to the University and to the community.

The opera, *The Bleeding Heart*, by William F. Hanson is a fantasy telling of an imaginary people who lived at the foot of Mount Timpanogos. The suggestion of the plot and of the origin of the legend of the great heart in Timpanogos Cave is taken from "The Story of Utahna and Red Eagle: An Indian Legend of Timpanogos" by Eugene L. Roberts which was originally published in a booklet entitled *Timpanogos: Wonder Mountain* (Brigham Young University Extension Division, Provo Chamber of Commerce, and American Fork Commercial Club, Provo, Utah, July, 1922). The story is reprinted in this booklet so that all may refresh their imagination in this beautiful legend.

WILLIAM F. HANSON

Mr. William F. Hanson, composer of *The Bleeding Heart* and two other Indian operas, was born in Vernal, Utah on October 23, 1887. After graduating from local schools and the Uintah Academy, Mr. Hanson attended Brigham Young University for two years, graduating from the School of Music in 1907. He then fulfilled an L.D.S. mission to the Northern States.

As a music teacher at Uintah High School in Vernal for 15 years, Mr. Hanson was in close proximity to the Sioux and Ute Indians. He spent many hours with the tribal members around their campfires and at their festivals, storing up knowledge and bits of information about their culture, customs and folklore. This material was the basis for the three operas; *The Sun Dance*, *The Bear Dance*, and *The Bleeding Heart*.

The composer received his B.S. and M.S. degrees from Brigham Young University and also attended Chicago Musical College and Columbia University as a music major. He did special work with such masters as Xaver Scharwenka, Felix Borowsky, Carl Busch, and Maurice Aronson.

Serving as a faculty member of Brigham Young University for 33 years (1924-57), Mr. Hanson taught at both the University and training schools. He held the position of head of the Music Education Area. His instrument was the piano, at which he achieved great success.

HIS MUSIC

For thirty-five years the composer gathered background information on the material to be used in his operas. The first, a five-act opera, *The Sun Dance*, was premiered in Vernal, Utah in 1913. It was produced five different times including 17 performances by Brigham Young University in 1914. The New York Light Opera Guild produced it in 1938 in the Old Broadway Theatre in New York.

The Bear Dance, his second opera, tells of the springtime festival of the Utes. This opera was given four performances by Brigham Young University in 1928 and 29.

Mr. Hanson's first two operas were based on actual traditional ceremonies and music of the Indian people. His third, *The Bleeding Heart*, however, was an opera fantasy depicting events as suggested by a legend by E. L. Roberts. This last opera was also premiered by Brigham Young University when they gave four performances in 1937.

Mr. Hanson has been recognized on a national level for his creative work. Edward E. Hipsher in his book *American Opera and Its Composers* devotes an entire section to the composer, reproducing sketches of his life and his works. Mr. Hipsher in describing *The Sun Dance* says: "The opera does not depict the Indian in the dime novel fashion . . . . It is a sympathetic portrayal of the real Indian—a conscientious attempt to delineate the manners, the customs, the dress, the religious ideals, the superstitions, the songs, the games, the ceremonials—in short, the life of a noble romantic people too little understood."

A national magazine, *The Opera News*, of the Metropolitan Opera Guild, in it's March 29, 1943 edition also writes of Mr. Hanson and describes *The Bleeding Heart* rather extensively in an article featuring Rocky Mountain opera. The article describes Brigham Young University as having the "distinction of being the actual locale of an indigenous opera written and produced there by one of its own faculty members!" It describes the composer as being "an authority on Indian music."

Mr. Hanson, through his research and work, has undoubtedly made advancement towards realizing his and others' desires in preserving the actual life and customs of the regional Indians before they are forgotten.

His Indian compositions won second place in the Corona Mundo Art Institute national contest for American compositions. He was also honored by having his picture printed in the book, *Portraits of Famous World Composers*.

STORY OF THE BLEEDING HEART

The ever dramatic theme of strife between love and duty is presented with pathos and dramatic emphasis in William F. Hanson's opera *The Bleeding Heart*. Tragic implications of this emotional conflict attain fulfillment through the cold-blooded fanaticism of the tribal religious leaders and the final resolution of a sense of duty.

A dought-stricken people plead with their gods for rain but the heavens shed no moisture. In despair they accede to the demands of their priests, led by the Bear and the Witch, for the sacrifice of a virgin. Drawing of lots then ensues with bitter opposition being offered by Red Eagle, who is fearful that his love, Utahna, will be the chosen one, the fated bride of the god Timpanogos. His protestations are in vain, however, and his fears are realized when Utahna is chosen for the sacrifice. She must leap from the cliff at the summit of the sacred mountain.

The Bear and Red Eagle both climb the trail hoping to overtake Utahna before she reaches the summit for the sacrifice. At the top of a steep rockslide slope the Bear enters. He, dressed as a god, hopes to deceive Utahna and take her away. Red Eagle appears and intercepts the Bear. A conflict ensues wherein the Bear is rendered unconscious by a blow from Red Eagle's familiar club. Red Eagle dons the robe of the gods, intending to intercept Utahna.

The Witch comes on the upward trail seeking the Bear and encounters Red Eagle. She misses a shot with her poison arrow and slips onto the rocks, starting a roaring landslide down the steep slope. Red Eagle is jubilant. His religious convictions are overwhelmed by his anguished love and he says "There are no gods . . . . I am the god, Timpanogos," and awaits Utahna, planning to save her by masquerading as the god, Timpanogos. Upon her arrival he has little difficulty convincing her that he is the god. She accepts him and their mutual love is declared.

Meanwhile, the valleys have enjoyed none of the expected rains, and the people seek the home of their god, high on the mountain. Leading them are the religious leaders, the Witch and the Bear, who soon reach the cave wherein Utahna and Red Eagle dwell.

Red Eagle hears the approach of these two and conceals Utahna in a dark portion of the cave, hiding himself in another. The Bear and Witch appear and, while the multitude toils up the mountainside, lead in a dance of magic, the dance of the bears.

At the conclusion of this dance, Red Eagle, armed with a club, rushes forth and demands of them an explanation of their presence. An arrow from the ever-present bow of the Witch leaves him wounded on the ground. The Bear and Witch leave and Red Eagle calls to Utahna. As she takes his hand to assist him, she discovers warm blood flowing from a wound. Thus she recognizes him as a mortal man, as Red Eagle, not the god of the mountain.

At that dramatic moment the sounds of the approaching people fall upon her ears, and the memory of the fated sacrifice returns to her mind. Again she thinks of her bound duty and, with the arrival of the tribe, prepares to embrace her fate.

A résumé of the original lottery is conducted by the chieftain, and at its conclusion Utahna dashes to leap from the cliff of sacrifice. From the cave staggers the dying Red Eagle, returning later with her broken form.

The sacrifice is now more than complete and the people swiftly fade away, leaving only Utahna and Red Eagle together. Alone with his dead love, he attempts to sing of his devotion but sinks into death at her side. In the depths of the cave a great red, bleeding heart glows forth as a sign of their loves blended in one forever.—Adapted from John Freckleton's synopsis of the opera.

DOROTHY NORTON

Dorothy Norton, Burley, Idaho, is a junior transfer student from Ricks College. While there, she was recipient of the Aarion Award as the outstanding musician of the year. She was assistant director of A Cappella and College Choirs and performed as a soloist on tours. She has sung the leads in *Pagliacci* and *La Traviata* and has been a soloist in Handel's *The Messiah* and *The Requiem* by Brahms.

JACK MORRIS

A senior music applied major, Jack Morris, from Provo, Utah, began his musical career as a cellist. Since returning to Brigham Young University after his mission to Denmark, however, Mr. Morris has been active in vocal circles, singing leads in *Cavalleria Rusticana*, *Rigoletto*, *La Boheme*, *Die Fledermaus*, *Madame Butterfly*, and *The Mikado*. He has also appeared with other groups as a soloist in *Elijah* and *The Messiah* in addition to frequent appearances as soloist in his own right.

JUDITH SIMONDS

Judith Simonds comes to Brigham Young University from Laconia, New Hampshire as a convert to the L.D.S. Church. A senior music education major, Miss Simonds has been active in the A Cappella Choir and in Schola Cantorum where she was a contralto soloist. She is also a member of the Mormon Tabernacle Choir. While at Brigham Young University, Miss Simonds has sung leads in *The Mikado* and *Riders to the Sea*.

HARVEY BLAINE WATTS

A senior music education major, Harvey Blaine Watts is from Idaho Falls, Idaho. In high school Mr. Watts was a member of band and choir. He fulfilled an L.D.S. mission to the West Central States where he toured the mission with a special chorus, "The Mission Aires." Since coming to Brigham Young University, Mr. Watts has been a member of the A Cappella Choir for five years and the Varsity Band for two years.

NOEL TWITCHELL

Noel Twitchell, who sings the part of the Bear, is a senior music education major from Delta, Utah. After fulfilling a mission in Nebraska, he returned to Brigham Young University to complete his academic training. He has been very busy as a vocalist and as an actor, having performed in *The Boy Friend*, *Madame Butterfly*, *The Mikado*, *Die Fledermaus*, *Marriage of Figaro*, *Cavalleria Rusticana*, and *Amahl and the Night Visitors*. He has also appeared frequently as soloist in concerts and special programs.

THE BLEEDING HEART*

Opera Fantasy in Four Acts

Libretto by
William F. Hanson

Music by
William F. Hanson

THE CAST

(In order of appearance)

The Chieftain ..... Blaine Watts
The Witch ..... Judith Simonds
The Bear ..... Noel Twitchell
Red Eagle ..... Jack B. Morris, Jr.
Utahna, (The Chieftain's daughter) ..... Dorothy Norton
Red Willow, a maiden ..... Janice Lowham
Hill Faun, a maiden ..... Sheryl Jamison
Wild Cherry, a maiden ..... Luana Turley

Priests, Virgins, and members of the tribe

SYNOPSIS OF SCENES

Act I: Dawn at the foot of Mount Timpanogos
Act II: A steep slope on Mount Timpanogos, near the summit
Act III: Dawn, at the end of the trail, the summit of Mount Timpanogos
Act IV: Evening—some time later

The action of the story takes place in an imaginative past.

*Copyright, 1937

THE CHORUSES

The Virgins

Diana Decker
Sheryl Jamison
Freda Levar
Janice Lowham
Luana Turley

The Priests

Blaine Palmer
Neal Swann
Verne Cornils
Daniel Hawkley
George W. Morris

MEMBERS OF THE TRIBE

Sopranos

Antonia Allen
Amelia Bown
Lois Call
Rosanne Chapman
Andrea Lee
Marianna McClellan
Heather McMaster
Deanna Peterson
Relva Sonderegger
Joan Taylor
Connie Wolfe

Altos

Lynn Blackmun
Kathleen Caldwell
Nola Cox
Karla Freckleton
Pamela Harrison
Lynne Hicken
Alta Lemmon
Diane Owens
Linda Pratt

Tenors

David Flake
Phillip Hale
William King
Larry Mueller

Basses

Donald Hill
Duane Huff
Kenneth Jarvis
Roger Johnson
Robert Lewis
Clint Robertson
Ken Wilks

THE DANCERS

The Virgins:

Judy Bachman, Marcia Glover, Barbara Ann Graff, Barbara Grastit, Carol McConnell, Adeline Parker, Elaine Ralph.

The Priests:

Mel Gish, Alain Franz, Gordon Russell.

THE ORCHESTRA

(Members of the Brigham Young University Symphony Orchestra
Lawrence Sardoni, Conductor)

Violins

Karen Lynn
Signe Hale
Rondo Jeffery
Kathleen Hartkopf
Erlyn Gould
Barbara Hunt
Katheryn Young
Linda Green
Kay Priday
Ilene Wardle

Violas

Julia Lawrence
Sharon Hintze

Cellos

Lynn Shurtleff
Janet Brunson

Basses

Noel Brown
Claudia Ivey

Flutes

Laurel Cook

Oboe

Darrel Stubbs*

Clarinets

Marvin Gay
David Thayne

Bassoons

Jacob Bos*
Virginia Orr

Horns

Diane Dayley
John C. Halvorsen

Trumpets

Larry Bastian
Newell K. Dayley

Trombones

Carson Sharp
Wilson Brown

Tuba

Laurence Yorgason

Tympani

Melvin Peterson

Percussion

Kenneth Green

*Faculty

THE PRODUCTION STAFF

Conductor and Stage Director ..... Don L. Earl

Scene Designer ..... Charles Henson

Costume Designer ..... Carol Michie

Choreographer ..... Helen Keith Beaman

Business Manager ..... Lowell Benson

Student Assistants ..... Larry Bastian, Susan Smith, Richard Williams

Musical Assistants ..... Carolyn Bryner, Bobbie Herring, Connie Kirkman. Laura Leavitt. Susan Smith

Music Copyists ..... Larry Bastian, Supervisor, Wilson Brown, Newell Dayley, Connie Kirkman, Lars Yorgason

Sound ..... Dept. of Audio-Visual Communication

Set Construction ..... Everett Dayton and Gary McIntyre, Supervisors; and members of the Stage Crew

Set Painting, ... Sol Aranda, Supervisor, Gerald McCullock, Linda Smith, Annalue Allred, Paul Samson

Lighting ..... Brent Gale, Supervisor, Lane Bateman, Julia Glenn, Bill Harris

Properties ..... C. Cabinella, Supervisor, Yvonne Rice, Julie McKellar, Bonnie Gifford

Costume Construction ..... Merene Holt, Lynda Lowe, Jim Chiem, Thue Tram, Janet Hogdahl, Joan Gardner

Makeup ..... Members of Makeup Class

Stage Manager ..... Robert Nelson

Publicity ..... News Bureau

Posters and Program Cover ..... Richard Brown

Ushers ..... A Cappella Choir
University Chorale, Women's Chorus and Men's Chorus

This presentation of *The Bleeding Heart* is produced by the Opera Workshop with the cooperation of the Brigham Young University Symphony Orchestra and the technical areas of the Department of Dramatic Arts.

THE STORY OF UTAHNA AND RED EAGLE

An Indian Legend of Timpanogos

By E. L. (Timpanogos) Roberts

Timpanogos the Mountain-god was angry. He shook the hills and the valleys with the power of his passion. All living things skulked into secret places and waited. Timpanogos cursed the streams until they bore no fish and his people were starving at his feet. Not even the medicine men could discern the cause of his mood, but with dark ceremony they sought to appease him. For many days and nights they called to him for mercy.

They beat their heads with rawhide thongs until the blood coursed over their brown bodies, but this was without avail. Timpanogos demanded the last measure of the tribe's contrition: he yearned for the Sacrificial Maiden.

With the doleful beating of tom-toms the priests moved among the people calling them to the dance of sacrifice, and tribesmen dragged all the young women and the fair girls before the sacred altar so that the angry god might choose his victim.

Now among the women was the daughter of the chief. She was the best beloved and most beautiful of all the maidens, and because she was as beautiful as the evening sunset and as loveable as the warmth of early spring, the red men feared that the Mountain-god would covet her. Twice before they had watched her take her turn in drawing the dreaded lots, and each time they saw her come forth safe while one of her sister tribeswomen was chosen.

Once more the people stood in terror with bated breath as Utahna approached the funeral pile and, blindfolded, reached for one of the sacred stones. As her shapely hand encircled an oval flint and drew it forth, a murmur arose from the medicine men at her side, and this murmur was caught up and echoed throughout the assembled tribe. Alas, the touch of Timpanogos was upon the stone; the finger print of the god was laid deep in its adamant surface.

The chief and all his household fell upon the earth and buried their faces in the rocky soil. Here they groveled in despair while the men and women of the tribe streaked their bodies with white clay and danced the dance of death around the sobbing Utahna.

Four stalwart braves anointed with human blood led Utahna from the multitude toward the threshold of Timpanogos. They took her to the portals of the canyon entrance from which gushed the stream which bathed the feet of Timpanogos. Here with solemn words they left her, for none but she might tread the sacred ground. Somewhere among the vast amphitheatres near the crest of the mountain brooded the Great Spirit. She must find him alone.

Utahna struggled along the trailless mountain side until she reached a wild stream tearing its way southward through a narrow fork of the canyon. Along this stream she took her way toward the mountain top until the canyon fork widened into an upland valley. She was startled to see blue smoke curling its way skyward through the aspens and to hear the chant of numerous voices.

Peering between the trees, Utahna saw a tribe of redmen dancing a dance of joy before their tepees. How dared these people tread the sacred soil of Timpanogos! Were they mortal or spirits? What should she do? Would they destroy her before she had saved her tribesmen? With these querries in her troubled brain, Utahna skirted the village creeping behind the wild rose and the mountain berry. When safely beyond the strange people, she ran along the banks of the stream like a frightened fawn.

Utahna did not hear the soft tread of a brown moccasined foot behind her as she ran. Stealing through the underbrush was Red Eagle, an Indian brave of the strange tribe and the son of its chief, who, returning from a bear hunt, had spied the creeping maiden as she stole past his people. Red Eagle tracked the fleeing girl along the stream until the canyon once more broadened into a beautiful mountain valley forested with the pine and the aspen. Here she turned to the left and started straight for the peaks of Timpanogos. Beside a roaring cataract Utahna rested and Red Eagle also paused behind the wild oak bushes.

Next he followed her up the steep sides of slanting ledges, then through deep flower beds and under spraying waterfalls, until at last she reached the floor of a broad amphitheatre carpeted with flower beds, studded with emerald ponds, and walled with giant cliffs. Here she paused in terror, and Red Eagle, too felt himself in the presence of mystic powers. He wanted to spring to Utahna's side, for the strange maiden had gripped his heart, and he was half afraid both for her and himself.

Then Utahna, with an effort at courage, once more began her journey. She hurried over small hills and through tiny valleys to the foot of a deep glacier winding its way from the mountain crest and ending in a beautiful lake. Along the surface of this river of ice she climbed while Red Eagle followed, concealing himself in crevasses when she paused for breath.

After reaching the rim, Utahna saw the great valley at her feet. Way in the distance she saw the smoke rising from her village, and she thought she heard the moaning and the pleading of her people. Taking new courage from the thought of her great sacrifice, she sped along the narrow rim of the mountain until she reached the topmost peak. Here the cliffs fell away from the mountain for thousands of feet and she felt the cool breath of the Mountain-god on her cheeks. Into the depths she peered and trembled.

When Red Eagle scaled the peak the girl was standing upon the brink of the precipice chanting a ceremony of appeal and sacrifice and preparing to leap into space. From her sobbing chant he gathered the import of her journey, the purpose of her sacrifice. Just as Utahna was preparing to leap into the mystic arms of Timpanogos and fulfill her fate with her life, Red Eagle spoke softly to her. She turned and in superstitious terror threw herself at his feet. In broken half audible expression she plead with him to receive the pleadings of her people and to accept her as the wonted sacrifice.

Red Eagle understood and was tempted. Impulse and new-born passion determined his deception. He bade her rise and follow him. Back down the rim of the mountain they went in silence . Red Eagle was torn with fears, and yet he was held by the love for this beautiful maiden. He knew not Timpanogos, neither did he fear this strange god, but withal he was pretending to be divine and that was sacrilege. Silently he brooded as he picked a path down the mountain side; silently he planned. He must possess the maiden and yet if she knew him to be mortal she would carry out her sacrifice. He must go forth in confidence or she would learn the truth, and yet he knew not where to go. Along a narrow terrace he led Utahna until they came upon the forbidding face of a dark cliff. Red Eagle trembled for his path was blocked.

A low growl coming from the thick berry bushes upon the terrace roused Red Eagle out of his stupor of fear and indecision, and as he sprang in the direction of the growl he saw a bear loping hurriedly away from the mouth of a cave.

Into the cave Red Eagle walked and was thrilled to see a large enclosure walled with myriads of glistening rock icicles and floored with mystic altars deeply colored in sacred red. Once more the deceiving Indian was tempted and, turning to the awe-stricken maiden, he bade her enter and told her that her sacrifice was accepted, her people would be blessed, and that she should reside with him in the crystal palace forever.

Utahna's heart leaped for joy. This then was the human sacrifice. To be the bride of Timpanogos and to live with him in his wondrous palace was the price she should pay for her people's blessings. Why was the truth not known? Why should her tribesmen mourn her loss, and all the fair maidens dread the fatal selection?

For many moons Red Eagle and Utahna resided within the brilliant cave and their happiness was truly godlike. When the storms would break upon the mountain top and the lightning would tear across the sky, Utahna would search the face of Red Eagle to ascertain the cause of his mood, and Red Eagle would feign anger and would brood in silence until the storm was over. When the days were calm and beautiful, and the flowers spent their fragrance with delightful extravagance, Red Eagle would sport about the cliffs and flower beds with Utahna in his arms and all the world was joy.

He brought her fresh killed deer and the berries from the dangerous heights. She prepared him unctuous meat over the camp fire, and she was awed that he could eat like her. She was delighted and surprised too that he could thrill, like her, at human love and passion. But with all this he was all-powerful. He controlled the storms. He feared not the wild beasts. He went forth without weapons and brought back fresh killed meat.

But, alas, her dream was doomed to end as all dreams must end that are built upon deception. One day the low growl of the grizzly was once more heard as the bear sought its favorite lair. Red Eagle sprang behind the wild rose and returned with bow and arrow. He attacked the angry beast but was wounded before he could drive it away.

For days the sad Utahna nursed her wounded lover, and in the ravings of his fever she learned the truth. Loyal to him even at the risk of incurring the displeasure of her god, she nursed him back to health and then prepared in secret for her great duty. One day when Red Eagle returned to the cave he found it empty and Utahna gone. With fear gripping his heart he set out for the heights of Timpanogos.

When he reached the giant amphitheatre at the foot of the glacier, he saw a tiny form perched upon the highest peak and leaning towards the yawning depths. His wild call was lost in the distance. Suddenly the figure raised its arms in supplication, and then Red Eagle saw the body of his beloved hurtling through space, falling from ledge to ledge, until it dropped a mangled mass at his feet.

For a moment he shrank away from what was once his beloved bride. Then he raised the bleeding form to his arms and tread solemnly back to their crystal cave. In one of the hidden chambers, Red Eagle laid Utahna beside a mirroring pond and brooded over her in silence until his lifeless body sank beside her.

Then the great god, Timpanogos, did a wondrous thing. Up from the bodies of his children he commanded their bleeding hearts to rise and merge in one. And over the lifeless bodies rose a great red heart, The Bleeding Heart, and fastened itself to the brilliant cave ceiling.

This great heart hangs to this day over the sacred place and in the burial chamber of Red Eagle and Utahna.

OF TIMPANOGOS

THE BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

Music for Christmas 1962

GEORGE ALBERT SMITH FIELDHOUSE

THURSDAY, DECEMBER 13, 1962 8:15 P.M.

PROGRAM

(No. 39 in the 1962-63 Series)

Waltz of the Flowers ..... Tchaikovsky-Lake
(from *Nutcracker Suite*)

CONCERT BAND

Ralph Laycock, conductor

The Boar's Head Carol ..... English Carol

O Tannenbaum ..... Traditional German

All 'Round De Glory Manger ..... Negro Spiritual

MALE CHORUS

Maughan W. McMurdie, conductor

A Child This Day Is Born ..... Harriet L. Ilse

Jesóus Ahatonhia ..... Gardner Read

Brass Ensemble, Carson Sharp, director

Brass Choir arrangements, Larry Bastian

UNIVERSITY CHORALE

Kurt Weinzinger, conductor

Roberta Herring, organist

Come Ye and See the Holy Child ..... Joseph Noyen

Can You Hear the Christ Child ..... Carol Milyko

The Lambs to the Lamb ..... Paul Creston

WOMEN'S CHORUS

Maughan W. McMurdie, conductor

Kathleen Christensen, accompanist

Christmas Concerto ..... Corelli

Kathleen Hartkopf, violin
Rondo Jeffery, violin
Loya Vance McDonald, cello

SYMPHONY ORCHESTRA
Richard Williams, student conductor

Silent Night ..... Franz Gruber

Arrangement, Lloyd Tew

Gloria in Excelsis Deo ..... Jolly

Brass Ensemble, Carson Sharp, director

ORATORIO CHOIR
John R. Halliday, conductor
Lynn Hamilton, Organist

Das is je gewisslich wahr ..... Heinrich Schütz

All Weary Men Kneel Down and Pray ..... Mary Weaver

Companions All Sing Loudly ..... Theron Kirk

Nola Matthews, soprano
Carolyn Merrill, mezzo soprano

A CAPPELLA CHOIR
Kurt Weinzinger, conductor

Glory to God ..... G. F. Handel

He Shall Feed His Flock ..... G. F. Handel

Cynthia Williams, contralto
Sharon King, soprano

Hallelujah ..... G. F. Handel

COMBINED CHORUSES AND SYMPHONY ORCHESTRA
Maughan W. McMurdie, conductor

12-62 28594

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

the

University Chorale

KURT WEINZINGER, DIRECTOR

assisted by the

Brass Ensemble

in a

Winter Concert

Monday, December 17, 1962 — 8:15 p.m.

Joseph Smith Auditorium

(No. 40 of the 1962-63 series)

THE UNIVERSITY CHORALE IS ASSISTED BY

Roberta Herring, piano, organ
Connie Kirkman, piano
Jim Stanard, tenor
and the
Brass Ensemble
Varsity Band Ushering

UNIVERSITY CHORALE OFFICERS

Mike Pinnell ..... *President*
Tom Jackson ..... *Vice-President*
Paula Pattersen ..... *Secretary-Treasurer*
Will Thomas and Denise Madsen ..... *Social Chairmen*

PERSONNEL OF BRASS ENSEMBLE

Carson Sharp, Organizer

Trumpet ..... Newell Dayley and Tracy Rollins
Trombone ..... Carson Sharp and William Call

COMING EVENTS:

Male and Women's Chorus Concert — January 9, 1963, 8:15 p.m.
Joseph Smith Auditorium

Oratorio Choir Concert — January 24, 1963 8:15 p.m.
Joseph Smith Auditorium

PROGRAM

Adoramus te ..... W. A. Mozart

The Lord Is My Shepherd ..... Franz Schubert

The Last Words of David ..... Randall Thompson

A Child This Day Is Born ..... Harriet L. Ilse

Jesóus Ahatonhia ..... Gardner Read
Brass arrangement: Larry Bastian
Assisted by the Brass Ensemble

Canzoni per sonare No. 1 ..... Giovanni Gabrieli

Sonata - Allegro - Andante - Allegro ..... John Klein

Fugue ..... Alan Hovhaness

Contrapunctus I (from *The Art of the Fugue*) ..... J. S. Bach
The Brass Ensemble

Peace on Earth ..... Jean Sibelius
arr. by Frederick Wick

Preludes to Eternity ..... Franz Liszt
arr. by Bruno Reibold
Cherry Rostenburg, soprano
Roberta Herring, Connie Kirkman, piano

Roll, Jordan, Roll ..... arr. by Lyn Murray

Every Time I Feel de Spirit ..... arr. by Lyn Murray

Londonderry Air ..... arr. by Crawford Gates

Just as the Tide Was Flowing ..... arr. R. Vaughan Williams

Greensleeves ..... arr. Ruth Heller

Russian Picnic ..... Harvey Enders
Jim Stanard, tenor

UNIVERSITY CHORALE PERSONNEL

Abbott, Linda
Adams, Sharon
Ahlstedt, Josephine
Allan, Judith
Allred, Earl
Anderson, Karen
Anderson, Lowell
Andrus, Rhea
Anthony, Sharon
Baker, Reeves
Bailey, John
Bain, Bonnie
Bals, Christina
Barber, Lynn
Barlow, Lincoln
Bartholomew, Fae
Bateman, Cheryl
Beard, Barbara
Bebout, Dorothy
Bell, Carolyn
Bench, Dennis
Bilbro, Loretta
Bingham, Steven
Binns, John
Bird, Jean
Birrell, Dennis
Bleyl, Sandi
Blood, Philip
Boel, Jolene
Bohi, Curtis
Bond, Luana
Boone, Columbus
Bosil, Carolyn
Bosil, Rosemary
Boulter, Larry
Bowen, Stella
Brewer, Deanna
Brewer, Teresa
Brockbank, Frances
Brown, Kristine
Brown, Sally
Brown, Sylvia
Bruce, Constance
Bumkhart, Mary
Burrows, Marva
Busby, Mona
Butler, Terrell
Butschek, Helen
Butschek, Jean
Calderwodd, Carmen
Call, Dora
Cammack, Carol
Capps, Daryl
Caraway, Sue
Caraway, Ann
Cardon, Bonnie
Carlson, Sandra
Carter, Cheryl
Carter, Carolyn
Carter, Warren
Clark, Jill
Cluff, Myrna
Cole, Sherry
Collins, Kathleen
Cordner, Rhea
Cottom, Annette
Coursey, Joann
Cunningham, Kady
Cunningham, Norma
Davis, Ebbie
Dean, Sandra
Demann, Karen
Deschamps, Paula
Dew, Donald
Dixon, Jeff
Doerfler, Nancy
Dorny, Pamela
Drechsel, Janet
Duffin, Susan
Dunlap, Marilee
Dunn, Kathleen
Dunn, Mina
Durrant, Virginia
Eccles, Judith
Edgel, Ingrid
Egli, Joann
Elbourn, Judith
Elliott, Nancy
Elvin, Berthene
Erekson, Janet
Evans, Dashel
Everett, Sharon
Facer, Patricia
Fail, Linda
Fisher, Sylvia
Fowler, Ruth
Franklin, Irene
Fraser, Judy
Freckleton, Karla
Funk, Jeanine
Furbee, Itty
Geigle, Ronald
Gibbons, Lou
Giles, Peter
Ginn, Mary
Gordon, David
Griffiths, Elizabeth
Griggs, Mary
Groesbeck, John
Gruman, Barbara
Haggerty, Joann
Hall, Kathryn
Hall, Priscilla
Hall, Suzanne
Hamblin, Theo
Hancock, Albert
Hansen, Charlotte
Hansen, Janice
Hardy, Marilynne
Harris, Darlene
Harrison, Daniel
Harrop, Carol
Harward, Lu Jean
Hasek, John
Haslam, Linda
Hatch, Beulah
Hatch, Marilyn
Hawkley, Daniel
Hayes, Jan
Heatherinton, Lula
Hendrickson, Florence
Hesler, Joyce
Herre, Dennis
Hileman, Diana
Hill, Lexie
Hillard, Diane
Hogan, Laurel
Holdaway, Phillips
Hopper, Susan
Hubbard, Mar Gene
Hunt, Karen
Jackson, Thomas
Jacobson, Joann
Jarvis, Danelle
Jensen, Linda
Jensen, Zelma
Johnson, Florence
Johnson, Janet
Johnson, Mary
Johnson, Saundra
Johnston, Jeanette
Jones, Glynis
Jones, Kathy
Jones, Susan
Jones, Viola
Juhasz, Carol
Kidd, Ilene
Kimball, Dennis
Kindred, Carol
Kofford, Shauna
Kotter, Mary
Lafon, Betty
Lapray, Barbara
Larsen, Judith
Lee, Tamsin
Lehnardt, Heidemarie
Lennox, Diana
Lindsey, Diana
Lloyd, Launene
Lundgren, Robert
Lyon, Georgia
Lyon, Kathryn
Madsen, Denise
Maki, Carol
Mallea, Carol
Mangum, Donald
Margetts, Diane
Marx, Linda
Mathews, Ilene
McCall, Doris
McClellan, Luanne
McCullough, Sherry
McGregor, Cathlin
McLeod, Patricia
Medlyn, Douglas
Mendoza, Diane
Merrill, Delis
Miller, Marilyn
Millis, Marion
Moody, Lyndia
Moulton, Clark
Mouritsen, Lela
Muiller, Patricia
Murdock, Karen
Murdock, Margaret
Myers, Marilyn
Najar, Marilyn
Naisbitt, Kathleen
Nielson, Susan
Nisbet, Robert
Nisson, Christine
Noyes, Geri
Okawa, Faith
Olsen, Carolyn
Olsen, Helen
Olsen, Karma
Orton, Barabara
Ostler, Rosemary
Ottley, Vivian
Packard, Joanne
Palmer, Connie
Palmer, Junelle
Patterson, Bonnie
Patterson, Paula
Pedersen, Phoebe
Pehrson, Karen
Peters, Linda
Peterson, Clara
Pettit, Joan
Phelps, Reta
Phillips, John
Pierce, Lianna
Pinnell, Michael
Pollard, Vergilia
Pond, Farelyn
Pope, Phyllis
Porter, Della
Porter, Ruth
Pritt, Thomas
Proctor, Judith
Purchase, Carolyn
Pyrah, Margaret
Ratliff, Yvonne
Rawlins, Dorothy
Ray, Linda
Reed, Karen
Rice, James
Rice, Maxine
Richardson, Patricia
Richens, Mina
Rieff, Mary
Ripley, Claren
Ririe, Eileen
Roberts, Carolyn
Robinson, Kathleen
Robinson, Linda
Roestenburg, Cheryl
Rogers, Clarice
Rounds, Susan
Sabin, Martha
Sanford, Donna
Sbragia, Georgia
Scarborough, Patricia
Schenk, Sandra
Schrader, Cheryl
Seiter, Steven
Severe, Margo
Shafer, Diane
Shallbetter, Joseph
Shelton, Judith
Shimoda, Mary
Shumway, Kathryn
Simons, Constance
Skeem, Rae
Smith, Diane
Smith, Janet
Smith, Louise
Smith, Marlene
Smith, Sylvia
Smurthwaite, Shirley
Snideman, Beverly
Snow, Diana
Sorenson, Joy
Sparks, Judith
Stakkeland, Junaita
Stevens, Nancy
Stillwell, Linda
Stirland, Janet
Stoddard, Shirley
Stone, Sharlene
Stowers, Rita
Stradling, Sharon
Strand, Diana
Taney, James
Taye, Terry
Taylor, Beverly
Taylor, Bonita
Taylor, Julie
Taylor, Mary
Teichert, Trudy
Terry, David
Thatcher, Nila
Thomas, David
Thomas, Nancy
Thomas, Nancy Anne
Thomas. William
Thorley, James
Tischner, Mary
Todd, Kaye
Toronto, Linda
Toronto, Ruth
Tucker, Dianne
Twitty, Joyce
Udy, Dalene
Udy, Joyce
Vassel, Bruno
Vassel, Mary
Vause, Patricia
Viehweg, Adell
Waite, Judy
Walker, Wynema
Warner, Drusilla
Watson, Marlene
Webster, Janice
Webster, Valeria
West, Charles
White, Carroll
Wickman, Ronald
Wilkins, Arlene
Williams, Bonnie
Williams, Mayo
Wilson, Edith
Wilson, Janet
Wimmer, Edna
Winterton, Diane
Wollschleger, Nancy
Wood, Mary
Woolf, Kenneth
Worden, Donald
Workman, Karen
Workman, Sue

THE BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

the

Male Chorus

and

Women's Chorus

Maughan W. McMurdie, conductor

in

Concert

Wednesday, January 9, 1963 8:15 p.m.

JOSEPH SMITH AUDITORIUM

(No. 43 in the 1962-63 Series)

PROGRAM

I

Spiritual Ode ..... Walter Helfer

Bless the Lord, O My Soul ..... Ippolitof-Ivanof

The Lambs To the Lamb ..... Paul Creston

Brother James' Air ..... arr. Gordon Jacob

Women's Chorus

II

La Chasse ..... Liszt

Prelude, Opus 10, No. 3 ..... Rachmaninoff

Arthur Barnes, pianist

III

Were You There ..... Spiritual
Arr. James Erb

Now Israel May Say ..... Tune—Old 124th
Arr. Hugh S. Roberton

Salvation Belongeth to Our God ..... Tchesnokov-Davison

Redeemer of Israel ..... Lewis-Phelps
Arr. M. McMurdie

Male Chorus

INTERMISSION

IV

Wir eilen mit schwachen, doch emsigen Schritten ..... J. S. Bach
(Duet from Cantata No. 78: Jesu der du meine Seele')

Three Voices ..... Johannes Brahms

Breadbaking ..... Béla Bartók

Peregrine White and Virginia Dare ..... Gail Kubik

Simple Gifts ..... Shaker Song
Adapted by Aaron Copland

Women's Chorus

V

O Breath of the Hills ..... Hugh S. Roberton

The Night ..... Franz Schubert

Song of Peace ..... Vincent Persichetti

Down By the Sally Gardens ..... Traditional Irish
Arr. Parker - Shaw

Li'l Liza Jane ..... American Fork Song
Arr. Hunter - Shaw

COMING EVENTS:

Oratorio Choir Concert — January 24, 8:15 p.m.

Joseph Smith Memorial Building

MALE CHORUS PERSONNEL

President ..... James Tryon
Vice-President ..... Lynn E. Smith
Secretary-Treasurer ..... Wayne D. Cowley
Accompanist ..... Arthur Barnes

First Tenor
James B. Curtis
Reid G. Hansen
Thomas Hardy
Wesley Hoggan
R. Kent Horsley
Dale D. Nelson
Philip L. Palmer
Ben J. Peterson
Tom Rowe

Second Tenor
Gary Leo Colvin
Wayne D. Cowley
Roger Housekeeper
Floyd E. Hullinger
Don Jensen
L. Gary Longmore
Richard V. McMullin
Richard D. Morrison
David P. Parkinson
Darrow Richins, Jr.
Alexander Smith

First Bass
Arthur Barnes
Tony Christensen
Lyman Bryce Clark
Gregory M. Folsom
Carl M. Fonoimoana
Richard Harper
Glenn Kay
Larry O'Donnal
Richard Priest
Richard W. Ridge
David Schrader
Lynn E. Smith
Chris Toronto
Jim Tryon
Peter J. Valora

Second Bass
Robert J. Almond
Richard David Bush
Curtis B. Crandall
Richard F. Eggleston
Gerald Ghoner Gehring
Read G. Gilgen
Paul G. Larsen
David P. Laws
Dennis G. Moffat
Valden Rencher
Clint B. Robertson
Roger Park Rowley
Thomas Leonard Varney

WOMEN'S CHORUS PERSONNEL

President ..... Suzanne Brown
Vice-President ..... Anne Morrison
Secretary-Treasurer ..... Pat Shafer
Accompanists ..... Kathleen Christensen
Mary Kay Brady

First Soprano
Judy Baggett
Suzanne Brown
Janice Clark
Nancy Clausen
Lana Duncan
Linda Durfee
Nancy Hanks
Carol Holty
Marcia Lee Jones
Anne Morrison
Sheryl Raner
Venita Sorensen
Connie Steadman
Tamera Whitesides
Pam Winkelman

Second Soprano
Mary Kay Brady
Marsha Cerny
Kathleen Christensen
Marilyn Dickson
Alzina Higginson
Cheryl Hunter
Donna Mackay
Jean Player
Ruth-Ann Ricks
Barbara Robinson
Susan Seward
Pat Shafer
Pamela Sharp
Jeri Strong
Sharon N. Thomas
JoAnne Thompson
Diane Watts

Alto
Nancy Alway
Nancy Ball
Joyce Cox
Pam Crosby
Gail Hall
Faye Harper
Suzanne Hess
Kalle Jergensen
Laura Lee Johnson
Linda Kruis
Sandra Lund
Janelle Riding
Larrene Shannon
Ann L. Smith
Lynette Taylor
Gail Wade
Nancy Wilcox
Helene Wood

1-10

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL

EL. Soc. Hall -- January 10, 1963 -- 7:00 p.m.

PROGRAM

I

Etude, Opus 25, No. 7 — Frederic Francois Chopin
Polish 1810-1849

Harriet Grass, Piano
(Studio of Robert B. Smith)

II

Sonata, Opus 120 — Franz Peter Schubert
Austrian 1797-1820

Dan Harrison, Piano
(Studio of Robert B. Smith)

III

Violin Concerto No. 2 — Henryk Wieniawski
Polish 1835-1880

Rose Higby, Violin
(Studio of A. Harold Goodman)

IV

O Thou That Tellest Good Tidings to Zion — George F. Handel
German 1685-1759

Miranda — Richard Hageman
Netherlands 1882

Carolyn Merrill, Mezzo Soprano
Yvonne Blaylock, Piano
(Studio of Kurt Weinzinger)

V

Porgi Amor Qualche Ristoro — Wolfgang Amadeus Mozart
Austrian 1756-1791

The Bird of the Wilderness — Edward Horsman

Dorothy Norton, Soprano
Bobbi Herring, Piano
(Studio of Kurt Weinzinger)

VI

Sonata in D Major K. 311 — Wolfgang Amadeus Mozart
Austrian 1756-1791

Pat Brewer, Piano
(Studio of R. Nibley)

VII

Amarilli — Giulio Caccuni
Italian 1548-1614

Vergin, tutta amor — Francesco Durante
Italian 1684-1755

Rugiadose odorose — Alessandra Scarlatti
Italian 1659-1725

Delora Wright, Soprano
Lynn Carr, Piano
(Studio of Flora Nielsen)

VIII

Duexieme Sonata — Darius Milhaud
French 1892

Pastoral
Vif
Lent
Tres Viv

Gary Lundell, Violin
Mildred Freeman, Piano
(Studio of A. Harold Goodman)

IX

Zueignung — Richard Strauss
German 1864-1949

E sogno o realta — Giuseppe Verdi
(Ford's Dream, Falstaff) — Italian 1813-1901

Noel Twitchell, Baritone
Royce Twitchell, Piano
(Studio of Kurt Weinzinger)

Next Student Recital January 17, 1963, 7:00 p.m.

East Lounge, Social Hall

1-17

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL

El. Soc. Hall January 17, 1963 7:00 p. m.

PROGRAM

I

Sonata in G Minor — Guiseppe Tartini
Italian 1692-1770
Adagio
Adagio
Non troppo presto
Allegro Comodo

Margaret Vance, Violin
Loya McDonald, Piano
(Studio of A. Harold Goodman)

II

Art Thou Trouble — Georg Friedrich Handel
German 1685 - 1759

Tu Lo Sai (Ask Thy Heart) — Giuseppe Torelli
Italian 1658 - 1709

Sherry Ann Mills, Mezzo Soprano
Connie Kirkman, Piano
(Studio of Kurt Weinzinger)

III

Etude, Op. 25 No. 2 — Frederic Francois Chopin
Polish 1810 - 1849

Janice Pocock, Piano
(Studio of Merrill Bradshaw)

IV

Gymnopedie — Eric Alfred Leslie Satie
French 1866-1925

Kathleen Rappleye, Piano
(Studio of Merrill Bradshaw)

V

Pur di Cesti — Antonio Lotti
Italian 1667-1740

My Heart Ever Faithful — Johann Sebastian Bach
German 1685-1750

Beth Combs, Soprano
Alisyn Day, Piano
(Studio of Berym Smiley)

VI

My Lovely Celia — George Monro
American, Contemporary

The Arrival of the Royal Barge - Henry Purcell
English 1658-1695

Monte Smith, Baritone
Alisyn Day, Piano
(Studio of Berym Smiley)

VII

Sonata in C, L. 279 — Wolfgang Amadeus Mozart
Austrian 1756 - 1791

Allegro
Andante
Allegro

Bonnie Lauper, Piano
(Studio of Reid Nibley)

VIII

Sposalizo — Franz Liszt
Hungarian 1811-1886

La Vallee Des Cloches — Maurice Joseph Gravel
French 1875-1937

Marilyn Brown, Piano
(Studio of Reid Nibley)

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents

its

Oratorio Choir

Dr. John R. Halliday, Conductor

in a performance of

CARL ORFF'S

Carmina Burana

CANTIONES
PROFANAE

Joseph Smith Auditorium — January 24, 1963

8:15 p.m.

(No. 57 in the 1962-1963 Series)

PROGRAM NOTES

Carl Orff was born in Munich, Germany in 1895, was educated there and, except for youthful apprenticeship as coach and conductor in provincial German opera houses, has spent his life in or near Munich as composer and conductor.

The music of Carl Orff has unending rhythmic variation, vitality, immense range of humor, frenzy, folklike simplicity, passion, satire, mystery, spontaneous eloquence, tranquility, nostalgia, and unflagging interest.

Mr. Orff is a profound student of late classical and early medieval poetry. Carmina Burana is a setting of twenty four poems ("Cantiones profanae"= secular songs) that were part of a collection of thirteenth century songs and poems composed and sung by the Goliards—those university students, scholars, vagabond poets, wandering minstrels and monks who had freed themselves from monastic discipline, or rebelled against academic formalism. Although the poems, which were written in medieval Latin, German and French, were found in an ancint Bavarian Benediktbeuern Monastery some thirty miles south of Munich, they were obviously not intended for church use.

The prologue to Carmina Burana bemoans the ever-changing fate of man. Part one sings of the delights of spring; part two celebrates the pleasures of the tavern and the gaming table (in this part there is a curious song of the roasted swanlet sung falsetto by the tenor); part three is a series of love poems; and the epilogue returns to the plaintive bemoaning of the ruthless wheel of Fate.

Mr. Orff scored the work originally for orchestra, later making the edition heard tonight which is accompanied by two pianos, timpani, and percussion. The latter was intended for schools and musical societies which have no available orchestra.

SOLOISTS

Suzanne Swan, Soprano — Henry Moffit, Tenor
Clare Johnson, Alto — Noel Twitchell, Baritone
Incidental solos sang by Joan Anderson, Kent Van Wagenen

PERSONNEL OF THE ACCOMPANIMENT

Diane R. Bastian and Lynne Hamilton: Pianists.
Mel Petersen: Timpanist
Karen Baird, Leann Sbragia, Carl Hunter
Kenneth Green, David Hopper, Edwin Biggs } : Percussionists.

We wish to express gratitude to J. Reuben Clark, III for his help in the translation of the Latin and French texts.

TEXT OF *CARMINA BURANA*

Latin, French or German

FORTUNA IMPERATRIX MUNDI

1. O Fortuna

O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

2. Fortune plango vulnera

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

English Translation

FORTUNE, EMPRESS OF THE WORLD

1. Chorus

O Fortune,
variable
as the moon,
always dost thou
wax and wane.
Destestable life,
first dost thou mistreat us,
and then, whimsically,
thou heedest our desires.
As the sun melts the ice,
so dost thou dissolve
both poverty and power.

Monstrous
and empty fate,
thou, turning wheel,
art mean,
voiding
good health at thy will.
Veiled
in obscurity,
thou dost attack
me also.
To thy cruel pleasure
I bare my back.

Thou dost
withdraw
my health and virtue,
thou dost
threaten
my emotion and weakness with torture
At this hour,
therefore, let us
pluck the strings without delay.
Let us mourn
together,
for fate crushes the brave.

2. Chorus

I lament Fortune's blows
with weeping eyes,
for she extorts from me
her gifts,
now pregnant
and prodigal,
now lean
and sear.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quidquid enim florui
felix et beatus,
nunc a summo corrui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice—
caveat ruinan!
nam sub axe legimus
Hecubam reginam.

Exalted I had sat in Fortune's
accustomed place;
Crowned with the many-hued
flower of prosperity;
Blessed and happy truly by all things
did I gain;
Deprived most suddenly of glory
I have fallen from the heights.

At the turn of Fortune's wheel,
one is deposed,
another is lifted on high
to enjoy a brief felicity.
Uneasy sits the king—
let him beware his ruin,
for beneath the axle of the wheel
we read the name of Hecuba.

I

PRIMO VERE

3. Veris leta facies

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravio
curramus in amore.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. Omnia sol temperat

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.

I

IN SPRINGTIME

3. Chorus

The bright face of spring
shows itself to the world,
driving away
the cold of winter.
Flora reigns
in her colorful robes,
praised in the canticle
of sweet-sounding woods.

Phoebus laughs
in Flora's lap again.
Surrounded by flowers,
Zephyrus breathes
the fragrance
of their nectar.
Let us compete
for the prize of love.

Oh sweet Philomena strike the lyre
in song;
In colorful meadows, now bright,
the lovely flowers smile,
A Dolphin dances through woods
more used to birds,
A maiden's chorus now sings
of joys untold.

4. Baritone Solo

The sun, pure and fine,
tempers all;
a new world is opened
by the face of April.
The heart of man
rushes to love,
and over all
the boyish God rules.

Rerum tanta novitas
in sollemni vere
et veris auctoritas
iubet nos gaudere,
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Ama me fideliter,
fidem meam nota
de corde totaliter
et ex mente tota.
Sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

5. Ecce gratum

Ecce gratum
et optatum
ver reducit gaudia,
purpuratum
floret pratum,
sol serenat omnia.
Iamiam cedant tristia!
Estas redit,
nunc recedit
hyemis sevitia.

Iam liquescit,
et descrescit
grando, nix et cetera,
bruma fugit,
et iamsugit
Ver Estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera;

Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

The festive newness of so many
things in Spring;
The enchantment of this season ordains
that we be happy;
Nostalgic paths do beckon and bid you
trust your youth
Yet probity and modesty join hands
and you're restrained.

Love me faithfully,
feel the constant adoration
of my heart
and mind.
I am with you
even when apart.
Whosoever shares my feeling
knows the torture of love.

5. Chorus

Behold the spring,
welcome and long awaited,
which brings back
the pleasures of life.
The meadow
with purple flowers is a-bloom,
the sun brightens all things.
Now put all sadness aside,
for summer returns,
and winter's cold withdraws.

Snow and wintry things
now melt,
And hail does wane
and Winter flees,
Already Spring doth nourish
the fruitfulness of Summer;
Woe to him who finds no life nor joy
in being guided
by the trusted
hand of Summer.

Those
who vie
for Cupid's prize
taste the sweetness
of honey.
Let us,
proud and joyful,
be ruled
by Venus.
Let us emulate Paris.

UF DEM ANGER

6. (Dance)

7. Floret Silva

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?

ON THE LAWN

6. Two Pianos and Percussion

7. Chorus

The noble wood
is filled with buds
and leaves.
Where is my lover?
He rode away on horseback.
Alas, who will love me now?

Floret silva undique,
nah mime gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle alse lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

Everywhere the forest is in bloom;
I am longing for my lover.
If the wood is green all over,
why does my lover not return?
He has ridden away.
Woe is me, who will love me?

8. Chramer, gip die varwe mir

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen!

Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemuot
un de lat iuch in hohen eren schouwen.

Wol dir, werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.

8. Sopranos and Chorus

Shopkeeper, give me color
to paint my cheeks,
that young men
may not resist my graces.
Young men,
look here,
do I not charm you?

Love ye, virtuous men and
Lovely women!
Love gives you much delight
Yet permits you to appear most honorable.

Hail, o world
so rich in joys.
I will obey you always,
and accept your bountiful gifts.

9. Reie (Round Dance)
Swaz hie gat umbe

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

Chume, chum, geselle min,
ih enbite harte din,
ih enbite harte din,
chum, chum, geselle min.

Suzer rosenvarwer munt.
chum un mache mich gesunt,
chum un mache mich gesunt,
suzer rosenvarwer munt.

9. Two Pianos and Percussion
Chorus

Here are maidens
in a circle;
they'd like to be without a lover
all the summer through.

Come, come, my pretty maid,
I wait for thee,
I wait for thee.
Come, come, my pretty maid.

Sweet rosy mouth,
come and heal my longing.
Come and heal my longing,
sweet rosy mouth.

10. Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

10. Chorus

Were the world all mine,
from the sea to the Rhine,
I should gladly forsake it
for the Queen of England
in my arms.

II

IN TABERNA

11. Estuans interius

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:

II

IN THE TAVERN

11. Baritone Solo

In rage
and bitterness
I talk
to myself;

factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior
more iuventutis,
inplicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Olim lacus colueram

Cignus ustus cantat:
Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:

13. Ego sum abbas

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,

made of matter,
ash of the elements,
I am like a leaf
with which the wind plays.

If a wise man
builds
his house
upon a rock,
I, fool,
am like a gliding river
which follows
no straight path.

I am swept away
like a pilotless ship,
like a bird floating aimlessly
through the air.
No fetters, no locks
hold me;
I am looking for my like,
and I join the depraved.

Deserted by sweet Venus
My heart is heavy,
my life is one of anguish;
Yet if she but commands,
The jest is merrier,
the honey-comb more sweet;
But needs must I work happily
For Venus reigns not in slothful hearts.

On the broad road I move along
as youth is wont to do.
I am entangled in evil,
and unmindful of good.
Greedy more for pleasure
than for welfare,
dead in soul,
I care little for spiritual things.

12. Tenor Solo and Male Chorus

The roasted cygnet sings:
Once I dwelt in the lakes,
once I was
a beautiful swan.
O miserable me!
Now I am
roasted black!

Dance & sing, boy, and fetch more to drink,
For I am haunted by your funeral pyre,
When we are at the Inn.

I am borne upon a platter
and can no longer fly.
I catch sight of gnashing teeth.

13. Baritone Solo and Male Chorus

I am the Abbot of Cucany,
and I meet with my fellow drinkers
and belong to the sect of Decius.

et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

Whosoever meets me in the tavern over dice
loses his clothes by the end of day,
and, thus denuded, he cries:

Wafna, wafna!
what hast thou done, o infamous fate?
Thou hast taken away
all the pleasures of this life.

14. In taberna quando sumus

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
sic quid loquar, audiatur.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Baccho mittunt sortem:

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discortantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,

14. Male Chorus

When we are crowded in a noisy inn,
We worry not about the cares of life;
But hasten to enjoy the pleasures
always sought by men.
Whate'er be done in taverns
where money bears the cup,
'Tis good to seek, to work, to speak,
Let none be heard to cry "enough."

Some men gamble, others drink,
others shamelessly indulge themselves,
and of those
who stay to gamble,
some lose their clothes,
and others are in sackcloth.
There, no one is in fear of death,
throwing dice for Bacchus:

First, the dice are thrown for wine,
which the libertines drink.
Then they toast the prisoners twice,
then they toast the living thrice.
Four times wine is drunk for Christians
five times for the faithful departed,
six times for the boastful sisters,
seven times for the forest soldiers.

Eight times for the sinful brethren,
nine times for the dispersed monks,
ten times for the navigators,
eleven times for men at odds,
twelve times for the penitent,
thirteen for the travelers.
We drink for Pope and King alike,
and then we drink, we drink.

The mistress drinks, the master drinks,
the soldier and the clergyman.
This man drinks, that woman drinks,
the servant and the maid.
The quick man drinks, the lazy drinks,
the white man and the black.
The sedentary drinks, the wanderer drinks,
the ignorant and the learned.

The poor man drinks, the sick man drinks,
the exiled and the unknown.
The youngster drinks, the oldster drinks,
the Bishop and the Deacon.
The sister drinks, the brother drinks,
the old woman and the mother.

bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Women drink and men drink
by the hundreds and the thousands.

Six hundred coins are not enough
for this aimless
and intemperate drinking,
Though our drink is always gay,
there are ever those who nag,
and we shall be indigent.
May they who nag us be confounded,
and never be inscribed among the just.

III

COUR D'AMOUR

15. Amor volat undique

Amor volat undique,
captus est libidine.
Iuvenes, iuvencule
coniunguntur merito.
siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

16. Dies, nox et omnia

Dies, nox et omnia
michi sunt contraria,
virginum colloquia
me fay planszer,
oysuvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur
attamen consulite
per voster honur.

Tua pulchra facies,
me fay planszer milies,
pectus habet glacies.
a remender,
statim vivus fierem
per un baser.

17. Stetit puella

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.

Stetit puella,
tamquam rosula;

III

THE COURT OF LOVE

15. Alto and Soprano Soli

The God of Love flies everywhere
and is seized by desire.
Young men and young women
are rightly married.
If a woman lacks a husband
she misses much of life;
darkest night
is at the bottom
of her heart:
This is bitterest fate.

16. Baritone Solo

Day and night and all the world
are opposed to me,
and the sound of maidens' voices
makes me weep.
Alas, I am filled with sighing
and fear.

And now my comrades all, rejoice,
Let ye who know, speak out,
And spare me woe
and sadness
Through consultation
with your honor.

Thy lovely face, my dear,
makes me weep a thousand tears
because thy heart is made of ice.
Thy single kiss
would bring me
back to life.

17. Soprano Solo

There stood a maid
in a red tunic;
when it was touched
the tunic rustled.
Eia!

There stood a girl,
like a rose;

facie splenduit,
os eius floruit.
Eia.

her face was radiant,
her mouth bloomed.
Eia!

18. Circa mea pectora

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.

Manda liet,
manda liet,
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.

18. Baritone Solo and Chorus

My heart is filled
with sighing.
I am longing for thy beauty.
My misery is great.

Manda liet,
manda liet,
my sweetheart
does not come.

Like the rays of the sun,
Now brightly shine your eyes,
Like the blinding flash of lightning
illuminates the clouds,
Thus the glance of your sweet eyes
illuminates my heart.

May the Gods look with favor
on my desire
to possess this
beautiful maiden.

19. Si puer cum puellula

Si puer cum puellula
moraretur in cellula,
felix coniunctio.

Amore suscrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

19. Male Chorus

When a boy and a maiden
are alone together,
happy are they.

Their affection for each other mounts,
and modesty disappears.
An ineffable pleasure
pours through
their limbs, their arms, their lips.

20. Veni, veni, venias

Veni, veni, venias,
ne me mori facias,
hyrca, hyrce, nazaza,
trillirivos . . .

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

20. Double Chorus

Come, come,
do not let me die.
Hyrca, hyrce, nazaza,
trillirivos . . .

Pretty is thy face,
the look of thine eyes,
the braids of thy hair;
o how beautiful thou art!

Redder than the rose,
whiter than the lily,
more beautiful than all the rest;
always I shall glory in thee.

21. In trutina

In trutina mentis dubia
fluctuant contraria

21. Soprano Solo

I am filled with the joys
of being in love

lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

and I wish to
take on the
sweet yoke
of matrimony.

22. Tempus est iocundum

Tempus est iocundum,
o virgines,
modo congaudete
vos iuvenes.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me deportat
negatio.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Veni, domicella,
cum gaudio,
veni, veni, pulchra.
iam pereo.

23. Dulcissime
Dulcissime,
totam tibi subdo me!

22. Soli (Soprano, Alto, Baritone), Chorus

Pleasant is the season,
o maidens;
now rejoice,
ye lads.

Oh, oh, oh,
with love
I bloom
for a maiden,
my new, new love,
of which I perish.

Her refusal
to be mine
Will surely fill me
with grief.

In winter
man's desires are passive;
the breath of spring
makes him lascivious.

My maidenhood
excites me,
but my innocence
keeps me apart.

Come, my sweetheart,
come with joy,
come, my beauty,
for I die.

23. Soprano Solo
Sweetest boy,
I shall be entirely thine!

BLANZIFLOR ET HELENA

24. Ave formosissima

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,

ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

BLANZIFLOR AND HELENA

24. Chorus

Hail to thee, most beautiful,
most precious gem,
hail, pride of virgins,
most glorious virgin.

Hail, light of the world,
hail, rose of the world.
Blanziflor and Helena
Venus generosa!

FORTUNA
IMPERATRIX MUNDI

25. O Fortuna

FORTUNE,
EMPRESS OF THE WORLD

25. Chorus (same as No. 1)

ORATORIO CHOIR PERSONNEL

First Soprano
Allred, Melva Lee
Brown, DeAnne
Cannon, Kathie
Denning, Marie
Dredge, Dianne
Easton, Kathy
Groo, Gayle
Gudmundson, Holly
Howell, Gwyn
Huffaker, Kaylene
King, Renee
King, Sharon
Morrison, Brenda
Murdock, Phyllis
Nelson, JaNeal
Phair, Sue
Rich, Katherine
Rollins, Kerril Sue
Scarry, Loretta
Swan, Suzanne
Williams, JoAnna

Second Soprano
Babcock, Mary
Barrett, Linda
Bastian, Diane
Bybee, Ariel
Cameron, Sandra
Clark, Dorthy
Grow, Mary Kay
Hatch, Barbara
Humpherys, Karen
Jepsen, Eileen
Kofoed, Marianne
Lewis, Christine
Macdonald, Karen
McKenzie, Heidi
Miller, Sharon
Schoenfeld, Valorie
Thomander, Peggy
Tueller, Rosanne
Waddell, Lea
Wayman, Sandi
Westover, Carol

First Alto
Albrechtsen, Annette
Allen, Janet
Barrett, Iva June
Bastian, Camille
Brewer, Pat
Brooks, Alice
Cook, Kathryn
Davidson, Mary Jane
Durfee, Marilyn
Farnsworth, Anne
Goodsell, Ginny
Hamilton, Lynne
Hilton, Donna
Mertz, Lynda
Mortensen, Linda
Mortimer, Celia
Pettit, Peggyanne
Roberts, Mary
Speakman, Lindann
Whitaker, Wendy

Second Alto
Anderson, Joan
Carpenter, Kay
Criddle, Jean
Cox, Christine
Dudley, Gene
Evertsen, Suzanne
Fawns, Carol
Green, Dian
Halliday, Mary
Hatch, Darlene
Hayes, Julie
Jarvis, Rosemary
Jonassen, Solveig
Lundberg, Ann
Maughan, Linda
Otten, Julie
Stanley, Marilyn
Stone, Emeryn
Thornhill, Loahnna
Whitesides, Margaret
Wilson, Delayne

First Tenor
Brunson, Joe
Cooper, Daryl
Foley, David
Loftis, Robert
Marchant, Lewis
Moffit, Henry
Rollins, McKay
Rowbotham, Brent
Shallbetter, Ray
Talcott, Jostin

Second Tenor
Gibb, David
Goodman, Bill
Kirkham, Bruce
Memmott, Kent
Mohlman, Rex
Norman, Garth
Smith, Gerald
Walker, Lary
Williams, Roger
Wright, Max

First Bass
Boyer, Wayne
Christenson, Don
Fiso, Avefua
Halladay, Scott
Johnson, Spencer
Jones, Ron
Lindsey, Garth
Olsen, Merlin
Peine, Russell
Shields, Clair
Stewart, Michael
Tew, Lloyd
Van Noy, Don
Walker, LaMar

Second Bass
Benson, Vaughn
Botaitis, Apostolos
Egbert, Ross
Howells, Chad
McMullin, Spencer
Oliphant, Norman
Petersen, Mel
Smith, Will
Stevens, Marvin
Swensen, Don
Swensen, John
Van Wagenen, Kent
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COMING EVENTS:

February 7 — Student Recital ..... 7:00 p.m., East Lounge
February 13-16 — Carousel ..... 8:15 p.m., Joseph Smith Auditorium
June 19-August 22 — Fine Arts Travel Study Tour of Europe directed by Dr. John R. Halliday. For information write B.Y.U. Department of Travel Studies.

#59

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL

(From Ensemble Class of Darrel Stubbs)

East Lounge, Social Hall, February 7, 1962 7:00 p.m.
(No. 59 in 1962-63 Series)

PROGRAM

I

Woodwind Quintet in E♭ Major. Op. 88 No. 2 - Anton Reicha
Lento-Allegro moderato
Andante grazioso
Allegro Molto
Laurel Cook, Flute Marvin Gay, Clarinet
Sherry Martin, Oboe Virginia Orr, Bassoon
Robert Frankovitch, French Horn

II

Quintet (From a Klaviertrio, Arr. by Fritz Muth)
Josef Haydn
Adagio-Allegro moderato
Diane Bastian, Flute David Randall, Clarinet
Darrel Stubbs, Oboe Brent Faulkner, Bassoon
John Halvorsen, French Horn

III

Concerto for Woodwind Quintet, Op. 124 Joseph Jongen

Moderément anime

Un peu moins vite (all in one movement)

Modéré et expressif

Décidé

Laurel Cook, Flute Marvin Gay, Clarinet

Sherry Martin, Oboe Virginia Orr, Bassoon

Robert Frankovitch, French Horn

IV

Suite for Woodwind Quintet Darius Milhaud

La Cheminee Du Roi Rene (The Chimney of King Rene)

I Cortege

II Aubada (Morning Serenade)

III Jongleurs (Jugglers)

IV La Maousinglade

V Joutes sur l'Arch(Jousts on the Arc)

VI Chasse a Valabre (Hunting at Valabre)

VII Madrigal-Nocturne

Diane Bastian, Flute David Randall, Clarinet

Darrel Stubbs, Oboe Brent Faulkner, Bassoon

John Halvorsen, French Horn

Next Student Recital February 21, 1963, 7:00 p.m.

East Lounge, Social Hall

2-11

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

COLLEGIUM MUSICUM

February 11, 1963

7:00 p.m. East Lounge

Performers

Kurt Weinzinger . . . . . Baritone

Marva Lee Allred . . . . Soprano

Jacob Bos . . . . . .Bassoon

Darrel Stubbs . . . . . English Horn

Reid Nibley . . . . . .Piano

TEXTS OF THE POEMS FOR

ATROPHY

(A BITTER BURLETTA)

dual song cycle by

Robert P. Manookin (music)

and

John B. Harris (poetry)

For baritone and bassoon,

soprano and English horn, with piano

I

PROLOGUE

Certain silken days

    Cocoon us,

Cradle and keep us

    Comfortably naive.

But warmth turns hot

    And we emerge

To blink in full and glaring light.

Poetic form: free
Musical form: free

II

AS SOON AS SHE HAD CROSSED MY VIEW

As soon as she had crossed my view that spring
When youthful thrill was such as easy joy
In us for whom each day seemed but a toy,
My yearning for her started gathering.
Nor did I dream that such a lust could bring
A surfeit of desire to destroy
A Union which at once we did employ
As mutual balm to solitude's edged sting.
But ecstacy--like candy which though sweet
Dissolves upon the child's most eager tongue
And leaves an empty cavern sugarless
Except for reminiscent odors hung
About the mind, which pain not joy secrete --
Too died much sooner than I dare confess.

Poetic form: Italian sonnet
Musical form: Sonata-Allegro

III

THE PASSION OF MOMENT DIED

The passion of the moment died;
    But does it always die so soon?
The young throb of our pulses lied --
The passion of the moment died,
And we could not forever hide
    That we were in discord's forenoon.
The passion of the moment died;
But does it always die so soon?

Poetic form: Triolet
Musical form: First Rondo

IV

WHEN HEAT TURNS COLD

When heat turns cold it feels more raw
Than frigid winds to an ailing child.
And heat in us was soon exiled
While pleasant memories blew like straw
Until our union ceased to draw
A word, a look even passing mild.
When heat turns cold it feels more raw
Than frigid winds to an ailing child;
Thus once fond acts began to claw
To make our sense like nerve-ends filed
And act as evidence compiled
To show emotion's crucial flaw:
When heat turns cold it feels more raw
Than frigid winds to an ailing child.

Poetic form: Rondel (A French form employing a refrain)
Musical form: Second Rondo

V

EPILOGUE

Unable to reweave the silk

We wrap ourselves in hair-shirt covering

Made of the thought

    That peace is found

    Only in the barren ground

Of resignation's plunging sound.

Poetic form: free
Musical form: free

VI

PROLOGUE

Gentle, deluding clouds
    Of our own vaporous dreams
Envelop us in comforting mists,
    Clouding our eyes
    And intuition
From the piercing light of latent
    Sulfureous dissatisfaction.

Poetic form: free
Musical form: free

VII

WITH SOFT AND TENDER PITFALLS

With soft and tender pitfalls half my own
His presence took possession of my soul
And caused a garden hitherto unsown
To spread the scent of musk-rose uncontrolled.
Thrill-blinded, I did not perceive the mole
Which burrows down to gnaw the roots of joy,
But breathed a heady fragrance from the knoll
Whereon too eager, youthful hearts, uncoy,
Did lie, not knowing that excessive heat destroys.

Poetic form: Spenserian stanza
Musical form: AA' BA''

VIII

SO IT SLID TO ITS GRAVE BY DEGREES

So it slid to its grave by degrees
Imperceptibly as glacial ice.
Just a warning was borne on a breeze:
Tainting odor polluting the spice.

Imperceptibly as glacial ice
Burning passion became a dead coal
--Tainting odor polluting the spice --
And our love turned a flushed fumarole.

Burning passion became a dead coal;
Just a warning was borne on a breeze
And our love turned a flushed fumarole,
So it slid to its grave by degrees.

Poetic form: Pantoum (a highly complicated French form, originally from the Malay Peninsula, of quatrain stanzas in which lines are repeated in an arbitrary manner. Numbering the lines as they are used, the pattern of a three-stanza Pantoum as used here would be as follows: 1, 2, 3, 4/ 2, 5, 4, 6/ 5, 3, 6, 1.)
Musical form: Theme and variations (English Horn Solo)

IX

THUS LOVE'S A TWIN-EDGED BLADE

Thus love's a twin-edged blade
Whose first incision laid bare joy,
Then left a festering wound decayed

To bleed, to swell, to spread; to invade
My soul as cankerous hate's envoy.
Thus love's a twin-edged blade

Whose scraping left devotion frayed
And me like a broken, deserted toy,
Then left a festering wound decayed.

So passion's walls, at first glance jade,
Were made crumbling mud like the walls of Troy;
Thus love's a twin-edged blade

That like a pillaging troop did raid
My heart, by playing the false decoy,
Then left a festering wound decayed.

But wounds like that do not stay unpaid;
A long revenge shall be my joy.
Thus love's a twin-edged blade
That left a festering wound decayed.

Poetic form: Villanelle(another highly complicated French form, normally nineteen lines long; five tercets and a concluding stanza of four lines.. Only two rhyme are allowed. Line 1 is used as lines 6, 12, and 18, while line 3 is used as lines 9, 15, and 19. Hence, 8 of the 19 lines are, in effect, refrain lines.
Musical form: Modified Rondo

X

EPILOGUE

Storm-bent, the clouds cease to soothe
But push oppressingly in upon us,
Made frighteningly harsh
    By the bursts of light
    Brought to our sight
By the lightning flashes of reality's night.

Man's final interjection, to be sung concommitantly with the final words of the woman's epilogue:

    Our peace is found
    Only in the barren ground
Of resignation's plunging sound.

Poetic form: free
Musical form: free

61-62-63-64

BRIGHAM YOUNG
UNIVERSITY THEATRE

presents

CAROUSEL

BY RODGERS and HAMMERSTEIN

DIRECTED BY H.I. HANSEN

FEBRUARY 13 - 16

CURTAIN 8:15 P.M.

JOSEPH SMITH
AUDITORIUM

CAROUSEL

By Richard Rodgers and Oscar Hammerstein, Jr.

Director ..... Harold I. Hansen*
Music Director ..... Don L. Earl
Choreographer ..... Karen Quarnstrom
Technical Director ..... Charles A. Henson
Costume Design ..... Carol Michie
Set Design ..... Karl T. Pope*†

†Mr. Pope is designing this set in partial fulfillment of thesis requirements for the Master of Arts degree.

CAST

Carrie Pipperidge ..... Karen Hansen
Julie Jordan ..... Sheryl Jamison
Mrs. Mullin ..... Karolyn Harker*
Billy Bigelow ..... Ron Munford
Mr. Bascombe ..... Leland Hunsaker
Nettie ..... Marilyn Stanley
Enoch Snow ..... David Jacobs*
Jigger ..... Jerry McCulloch
Captain ..... Cliff Cabanilla*
First Policeman ..... Monroe Tyler
Second Policeman ..... Roger Moore
Heavenly Friend ..... Jim Anderson
Starkeeper ..... Karl T. Pope*
Louise ..... Dana Rosado
Enoch Snow, Jr. ..... Kim Jacobs
Principal ..... Mel Gish

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Pamela Harrison
Karla Freckleton
Shirley Willis
Patricia Hatch
Sharon Boies
Jim Deveraux
Rose Higbee
Bill Kirkpatrick
Relva Sonderegger
Neal Barth*
Bruce Holley
Shirleen Hendrix
Bill Morris
Kathleen Caldwell
David Flake
Sharon Higbee
Marianna McClellan
Fred Stout
Jeri Strong
Sharon Willis
Jan Tyler
John Kraczek
Diana Decker
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Blaine Quarnstrom*
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Dan Staples
Kim Jacobs
Bruce Holley
Dana Rosado
Jeri Strong
Carol Ann Jones
Frances Williams
Eileen Searle
Marcia Glover
Connie Whitehouse
Kris Call
Sharon Faye Johnson
Mel Gish
Mark Woodworth
Glen Varney
Susan Strong
Robert Uzelac

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Second Violin ..... Erlyn Gould, Kay Priday
Third Violin ..... Kathy Nebeker, Kathy Young
Viola ..... Margaret Vance, Sharon Hintze
Cello ..... Lynn Shurtleff, Janet Brunson
Bass ..... Paul Christenson
Flute ..... Laurel Cook, Carol McNairy
Oboe (Cor Anglais) ..... Sherry Martin
Clarinet ..... David Thayne, Sylvia Meyers
Bassoon ..... Jacob Bos
Horn ..... Robert Frankovitch, Paul Halvorsen, William Day
Trumpet ..... Larry Bastian, Newell Dayley
Trombone ..... Carson Sharp, Wilson Brown
Tuba ..... Lars Yorgason
Percussion ..... Richard Williams

The orchestral music was pre-recorded by members of the Brigham Young University Symphony Orchestra, Lawrence Sardoni, Director.

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Student Asst. to Musical Director .... Larry Mueller
Special Adviser for Recording .. John Scott-Maitland
Musical Assistant ..... Susan Smith
Student Assistant to Orchestra ..... Larry Bastian
Pianists ..... Susan Smith, Laura Leavitt, Carolyn Bryner, Bobbi Herring, Connie Kirkman
Recordings ..... Lynn Robinson
Stage Manager ..... Robert Nelson*
Construction Supervisors ..... Everett Dayton,* Gary McIntyre
Construction Crew .... Members of Stagecraft class
Painting Supervisor ..... Solomon Aranda
Painting Crew ..... Members of Stagecraft class
Property Supervisor ..... Clifford Cabanilla*
Property Crew ..... Members of Stagecraft class
Lighting Supervisor ..... Robin Nielsen
Lighting Crew ..... Joel Justesen
Costume Construction ..... Merene Holt, Joan Gardner, Lynda Lowe, Chiem Thuc Tran, Jeanette Hogdahl, Sharon Stahle, Margaret DeVocht

Coming University Theatre Attractions

PEGORA, by Carol Lynn Wright, Youtheatre Production, Feb. 27-March 2
Directed by Max C. Golightly
Shakespeare's *OTHELLO*, March 27-30 ..... Directed by Harold I. Hansen
Reservations now being accepted. Call FR 4-1211, Ext. 2112.

*Denotes member or pledge of Theta Alpha Phi, national dramatic honorary society.

UTAH VALLEY
SYMPHONY ORCHESTRA

A. HAROLD GOODMAN
Conductor

DARREL STUBBS
Oboe Soloist

SNOW COLLEGE AUDITORIUM
Ephraim, Utah
FEBRUARY 13, 1963 8:00 p.m.

JOSEPH SMITH AUDITORIUM
Brigham Young University, Provo, Utah
FEBRUARY 20, 1963 8:15 p.m.

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Miss Mima Rasband
Mrs. Paul Ream
Mrs. Alma Richman
Mrs. Gene Robinson
Mrs. Ralph Rollins
Mrs. John Rupper
Mrs. Sidney M. Russell
Mrs. Lawrence Sardoni
Mrs. Bennie Schmiett
Mrs. Laftis Sheffield
Mrs. Thales H. Smith
Mrs. Seth Smoot
Mrs. Allen B. Sorensen
Mrs. Harmon C. Steed
Mrs. Edwin Stein
Mrs. J. Daniel Stonely
Mrs. Herbert Strattan
Mrs. N. R. Stromness
Mrs. Darrel Stubbs
Mrs. Orea B. Tanner
Mrs. Robert Taylor
Mrs. Rex T. Thomas
Mrs. Kent C. Tolboe
Mrs. Jack Trunell
Mrs. J. Homer Wakefield
Mrs. Leland Wakefield
Mrs. R. H. Wakefield
Mrs. Alvin Washburn
Mrs. James Webster
Mrs. Clyde Weeks Jr.
Mrs. Dallas Young Jr.

LEHI

Mrs. Howard Brown
Mrs. Lois Davis
Mrs. Elma Eddington
Mrs. John C. Ernst
Mrs. Myrten F. Grant
Mrs. Harvard Hintan
Mrs. Frank W. Jones
Mrs. Grant H. Kunzler
Mrs. Boyd Larsen
Mrs. Paul K. Peterson
Mrs. Ralph Powell
Mrs. S. Rex Zimmerman

SPRINGVILLE

Mrs. Jay Lewis Bird
Mrs. Maurice C. Bird
Mrs. Orvil Clark
Mrs. Edward Clyde
Mrs. Norman D. Clyde
Mrs. Oliver H. Dalton
Mrs. Sterling E. Price
Mrs. J. Keith Robinsan
Mrs. LeGrande Young

AMERICAN FORK
PLEASANT GROVE

Mrs. Leo Bowen
Mrs. Delbert Chipman
Mrs. Richard Eastmond
Mrs. Haward Gardon
Mrs. Delbert Hales
Mrs. LaVon Hansen
Mrs. E. Vernon Holindrake
Mrs. Grant Ivins
Mrs. Guy Ivins
Mrs. Steven Murdock
Mrs. Dean Packard
Mrs. Grant Schuamberg
Mrs. Perry Thomas
Mrs. E. Vernon Thomson

PAYSON
SPANISH FORK

Mrs. Rex Anderson
Mrs. Frank Beckstrom
Mrs. Wells Brockbank
Mrs. McKay Christensen
Mrs. M. L. Coburn
Mrs. Ralph Daniels
Mrs. William Denning
Mrs. William Fairbanks
Mrs. Thomas Hall
Mrs. Harry Hardman
Mrs. Raymand Johnson
Mrs. Keith Jolley
Mrs. Albert Payne
Mrs. Max Peart
Mrs. Jerry Stewart
Mrs. Max Stewart
Mrs. Max D. Wightman

UTAH VALLEY SYMPHONY ORCHESTRA PERSONNEL

1962-63 SEASON

A. Harold Goodman, Conductor
Richard Nibley, String Coach
Darrel Stubbs, Woodwind Coach
Alan Fuchs, Brass Coach

1st VIOLINS

Richard Nibley
Concertmaster

Linda Webb, Principal
Colleen Dinsdale
Beverly Dunford
Dorothy J. McMurdie
G. E. Childs
Eleanor Hart
Pat Grover
Sundy Adams
Ann Tittle
Louise Wakefield
Clyde E. Weeks, Jr.
Nan Rowley

2nd VIOLINS

Carma Oliver, Principal
Georgia Schaefer
Nadine Nibley
Carol Gardner
John Ribera
Elaine Dennett
Lorraine D. Russell
Agnes Garrard
Eileen Bird
Elsie Eckersley
Dorothy Seastrand
June Christensen
Dorothy Shoush
Betty Blamires
Helen Hawkins
Jeneal Petersen
NelLo H. Bassett

VIOLAS

Marilyn Hales, Principal
Thales H. Smith
John G. Hilgendorff
Thora Johnson
Rhea Bullock
Terry S. Hill
Leslie Poehner

'CELLI

Bernell Cloward, Principal
Owen Bingham
Phyllis Nibley
Shirley D. Allred
Theodore D. Walker
Cheryl Hall
Dorothy Witt
Joy Viehweg
Leta Boyer
Barbara Taylor
Carma Young

BASSES

Sharron Ogden, Principal
Alice Steed
Irene Webb
Richard E. Barker
Alma Richman
John Beardall
Irvin Bassett
Robert Mathesen

HARP

Carolyn Paxman

FLUTES

Juna C. Washburn
Eva Stubbs
David White

OBOES

Darrel Stubbs
Paloma Madsen

CLARINETS

Gary L. Bailey
William Mathis
Roger Clark

BASSOONS

Charles Warren
Jeanne Stonely

TRUMPETS

Cornelia Madsen
Newell Dayley

FRENCH HORNS

Richard Ballou
Jack T. Harrison
Ruel R. Brown
Karl Furr
Nancy D. Braithwaite

TROMBONES

Carson Sharp
Boyd Hunter
Richard Long

TUBA

Donald G. Schaefer

TIMPANI

Walter Rothaar

PERCUSSION

Fred Blackburn
Janet Hatfield

PIANO

Diane Bastien

PROGRAM

RUSSIAN EASTER OVERTURE ..... Nicholas Rimsky-Korsakov

The Russian observance of the Easter festival includes much that is pagan in origin. In this work, Rimsky-Korsakov's purpose was to depict "this legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday." The music begins with a slow introduction. The melody in this introduction was taken from the Obikhod, a collection of the most used canticles of the Russian Orthodox Church. The Andante section depicts "the gloom of the Sepulchre, changing to the soft light of dawn." Finally, the overture proper begins and this leads to the holiday mood of the Russian Orthodox service on Christ's matins. The Obikhod theme appears amid the trumpet-blasts and bell-tolling, constituting a triumphant coda.

CONCERTO GROSSO NO. 6 IN G MINOR ..... George Frederick Handel

Grave — Darrel Stubbs, Oboist
Allegro — Louise Wakefield, Harpsichordist
Largo
Allegro

Handel wrote all twelve of his concerti grossi for strings in an amazingly short period of time—from September 29 to October 30, 1739. He published them at a price for the complete set approximating ten dollars. Handel has been given credit by many as raising the Italian concerto grosso to the highest level of baroque entertainment.

Darrel Stubbs is a member of the Brigham Young University Music Department. He has been a member of the Honolulu Symphony, Los Angeles Philharmonic, and Glendale Symphony Orchestras. Previous to joining the B.Y.U. faculty, Professor Stubbs was Music Department Chairman of the Baldwin Park, California City Schools.

INTERMISSION

SYMPHONY NO. 1 ..... Dmitri Shostakovich

Lento
Allegro Molto

Shostakovich completed this symphony in 1926, at the youthful age of 20 years. The reception was favorable throughout the musical world. His fertility of invention was apparent as there are no obvious traces of the immediate influence of other composers in this work. The slow movement begins with a plaintive song in the oboe accompanied by the flowing figures in the strings. After a section for strings alone with the 'celli and basses prominent, a second theme is introduced by the oboe. These two themes are utilized in various ways throughout the rest of the movement. The side drum, with a rousing crescendo, introduces the Finale, which begins with a single explosive bar. Towards the end of this movement, the trombones give out the principal theme while the winds play the second theme in augmentation. A brilliant presto ends the work. An unusual feature of this movement is a solo for tympani with high contrasts of dynamics.

THREE DANCES FROM THE OPERA "THE BARTERED BRIDE" ..... Bedrich Smetana

Polka
Furiant
Dance of the Comedians

Program notes by James R. Hill

The Baldwin is the official piano of the Utah Valley Symphony Orchestra

69

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL
March 7, 1963

PROGRAM

I

Two Novelettes — Robert Alexander Schumann
German 1810-1856
Op. 21 No. 1
Op. 21 No. 3

Kay Taylor, piano
(Studio of Reid Nibley)

II

Moment Musical Op. 94 No. 6 — Franz Peter Schubert
Austrian 1794-1828

Elegie Op. 3 No. 1 — Serge Wasilgewitsg Rachmaninoff
Russian 1873-1943

Marilyn Ward, piano
(Studio of Reid Nibley)

III

Variations on a Theme From Montecci and Capuletti — Jean Charles Dancla
French 1822-1895

Noel Brown, string bass
Margaret Vance, piano
(Studio of Lawrence Sardoni)

IV

I'll Sail Upon a Dog Star — Henry Purcell
English 1658-1695

Che Faro Senza Euridice — Christoph Willibald Gluck
German 1714-1787

Virginia Goodsell, contralto
Alisyn Day, piano
(Studio of Beryl Smiley)

V

Polonaise Op. 26 No. 1 — Frederic Francois Chopin
Polish 1810-1849

Wyatt J. Kondris, piano
(Studio of Maughan McMurdie)

VI

First Concertino — Guilhand

Sylvia Meyers, clarinet
Shirley Adams, piano
(Studio of Ralph Laycock)

VII

Song Without Words Op. 53 No. 3 — Felix Jacob Ludwig Mendelssohn
German 1809-1874

Pat Richards, piano
(Studio of Reid Nibley)

VIII

Nocture Op. 72 No. 1 — Frederic Francois Chopin
Polish 1810-1849

Brenda Crockett, piano
(Studio of Mona A. Smith)

IX

Spozalizo — Franz (von)Liszt
German 1811-1886

La Vallee Des Cloches — Maurice Joseph Ravel
French 1875-1937

Marilyn Brown, piano
(Studio of Reid Nibley)

X

Sonata No. 5 (Spring Sonata) in F Major for Violin and Piano — Ludwig van Beethoven
German 1770-1827

Julia Lawrence, violin
Bonnie Lauper, piano
(Studio of Lawrence Sardoni)

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL
March 7, 1963

PROGRAM

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Two Novelettes — Robert Alexander Schumann
Op. 21 No. 1 — German 1810-1856
Op. 21 No. 3

Kay Taylor, piano
(Studio of Reid Nibley)

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Austrian 1794-1828

Elegie Op. 3 No. 1 — Serge Wasilgewitsg Rachmaninoff
Russian 1873-1943

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Montecci and Capuletti — French 1822-1895

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Margaret Vance, piano
(Studio of Lawrence Sardoni)

IV

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Alisyn Day, piano
(Studio of Beryl Smiley)

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VII

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VIII

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Julia Lawrence, violin
Bonnie Lauper, piano
(Studio of Lawrence Sardoni)

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents

JAY COLYAR
Organist
Student of J. J. Keeler

Senior Recital

March 13, 1963
Joseph Smith Auditorium
8:15 p.m.

PROGRAM

-I-

Prelude and Fugue in F sharp minor ..... Buxtehude

Chorale Prelude, "In dulci jubilo" ..... Buxtehude

Chorale Prelude, "O Man, Bemoan Thy Grevious Sins" ..... Bach

Prelude and Fugue in E minor (Wedge) ..... Bach

-II-

Fantasia on "Christ the Lord is Risen ..... Flor Peeters

Organ and Brass Quartet
Jay Colyar, Organ

Tracy Rollins, Newell Daley — Trumpets
Wilson Brown, William Call — Trombones

Chorale Prelude, "O God, Thou Faithful God" ..... Flor Peeters

"Ruhig bewegt" from Second Sonata ..... Paul Hindemith

Chorale No. 2 in B minor ..... Franck

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

Reid Nibley

Concert Pianist

in

RECITAL

March 16, 1963

Joseph Smith Auditorium

8:30 p.m.

PROGRAM

I

Sonata in F. major, K. 332 ..... Mozart

Allegro

Adagio

Allegro assai

II

Variations and Fugue on a theme by Handel ..... Brahms

III

Three Preludes ..... Debussy

La terrasse des audiences du clair de lune
(The terrace of the courts of moonlight)

"Les Fees sont d'exquises danseuses"
(Fairies are exquisite dancers)

La Puerta del Vino
(The port of Vino)

IV

Two Etudes ..... Chopin

Op. 25 no. 5, E minor

Op. 25 no. 7, C# minor

V

Sonata No. 3 ..... Prokofieff

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents

An Evening of Chamber Music

AMICI DELLA MUSICA

THE WOODWIND QUINTET

THE BRASS QUINTET

THE BRASS SEXTET

THE WIND AND PERCUSSION ENSEMBLE

Wednesday, March 20, 1963
8:15 p.m.

Joseph Smith Auditorium
Provo, Utah

PROGRAM

I

SYMPHONY #22 IN C MAJOR, K. 162 ..... W. A. Mozart

i. Allegro Assai

ii. Andantino Grazioso

iii. Presto Assai

Amici della Musica
Richard Williams, Director

I VIOLIN

Karen Lynn—Concertmistress
Kathy Hartkopf
Barbara Hunt
Carol Jean Christensen

II VIOLIN

Rondo Jeffries, Principal
Jeannie Hayes
Linda Green
Julie Malouf

VIOLA

Julia Lawrence
Sharon Hintze

'CELLO

Lynn Shurtleff
Cheryl Jones

CONTRABASS

Noel Brown

OBOE

Prof. Darrel Stubbs
Sherry Martin

FRENCH HORN

John Halvorsen
Lynn Robinson

TRUMPET

Larry Bastian
Newell Dayley

Orchestra Manager—Larry Bastian

II

QUINTET IN Eb MAJOR, K. 452 ..... W. A. Mozart

i. Largo—Allegro moderato

ii. Larghetto

iii. RONDO, Allegretto

Prof. Darrel Stubbs, Oboe and Coach

David Randall, Clarinet
Brent Faulkner, Bassoon
John Halvorsen, French Horn
Diane Bastian, Piano

III

BRASS ENSEMBLES

1. SIX PIECES ..... Johann Pezel
   - i. Intrade
   - ii. Sarabande
   - iii. Courente
   - iv. Bal
   - v. Sarabande
   - vi. Gigue

2. SUITE FROM *A MUSICAL BANQUET* ..... J. H. Schein
   - i. Paduane
   - ii. Gaillarde
   - iii. Courante
   - iv. Allemande
   - v. Tripla

Carson Sharp—Trombone and Coach

Larry Bastian—Trumpet
Newell Dayley—Trumpet
Lawrence Wright—Trombone
Laurence Yorgason—Tuba

3. BRASS SEXTET ..... Laurence Yorgason
   - i. Moderato
   - ii. Lento
   - iii. Allegro

Carson Sharp—Trombone and Coach

Larry Bastian—Trumpet
Newell Dayley—Trumpet
John Halvorsen—French Horn
James Alsup—Baritone Horn
Laurence Yorgason—Tuba

IV

CONCERTINO FOR WIND ENSEMBLE ..... Joseph Penna
- i. Thesis
- ii. Variations
- iii. Divertimento

The Wind and Percussion Ensemble
Prof. Ralph G. Laycock, Director

PICCOLO
Helen Gardner

FLUTE
Laurel Cook
Janet Henderson
Anne Rollins
Marlene Harston

CLARINET
David Randall
David Thayne
Marvin Gay
Stanley Ashby

BASSOON
Brent Faulkner
Virginia Orr

FRENCH HORN
John Halvorsen
Fonz Allen
James Batman
Joan Porter

TROMBONE
Carson Sharp
Wilson Brown
Lawence Wright

TUBA
Laurence Yorgason

PERCUSSION
Karen Baird
Leann Sbragia
Carl Hunter

TIMPANI
Richard Williams

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT
presents

MARVIN L. GAY
Clarinetist and Alto Saxophonist
in a

SENIOR RECITAL

(Studio of Ralph G. Laycock)
assisted by

Arthur Barnes, pianist
and a
String Quartet

Karen Lynn, violinist — Rose Higbee, violist
Rondo Jeffrey, violinist — Janet Brunson, 'cellist

Wednesday, March 27, 1963
Joseph Smith Banquet Room - 8:15 p.m.

PROGRAM

I

Quintet for Clarinet and Strings, Op. 115 ..... J. Brahms
I. Allegretto
IV. Con moto
Mr. Gay and the String Quartet

II

Sonata for Clarinet and Piano ..... P. Hindemith
III. Very Slow
IV. Little Rondo, comfortably
Mr. Gay and Mrs. Barnes

III

Morceau De Concours ..... P. V. de la Nux

IV

Two Baroque Movements Arranged for Saxophone and Piano
a. Air Varie ..... G. F. Handel
Trans. Sigurd Rascher
b. Allegro ..... J. H. Fiocco
Trans. Sigurd Rascher

V

Concerto for Saxophone ..... George Steiner
I. Allegro con Spirito
II. Canzone
III. Scherzo

VI

Pulcinella ..... Eugene Bozza

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL

March 28, 1963

PROGRAM

I

My Heart Ever Faithful — Johann Sebastian Bach
German 1685 - 1750
Wilbur Chenowith

Sherry Neff - soprano
Janael Jamison - accompanist
(Studio of Beryl Smiley)

II

Andante et Allegro — J. Ed. Barat
French

Carson Sharp - trombone
Brenda Marley - piano

III

The Airs Sung by Ophelia (Hamlet) — Traditional
Edited by Frank La Forg
Samuel Barber
American 1910

Melva Allred - soprano
Pat Brewer - piano
(Studio of Kurt Weinzinger)

IV

Concertino — Carl Maria Von Weber
German 1786 - 1826

Stanley Ashby - clarinet
Christina Bals - piano
(Studio of Ralph Laycock)

V

By the Brook — Paul Wetzgar

Laruel Cook - flute
Connie Kirkman - piano
(Studio of Eugene Foster)

VI

I'll Sail Upon a Dog Star — Henry Purcell
English 1658 - 1695
Christopher Willibald Gluck
German 1714 - 1787

Virginia Goodsell - contralto
Alisyn Day - accompanist
(Studio of Beryl Smiley)

VII

Three Fantasies — William Bergsma
American 1921

Joyce Boyer - piano
(Studio of Reid Nibley)

VIII

Fantaisie - Caprice — C. H. Eduvard Lefebvre
French 1843 - 1917

Merrill Lofthouse - clarinet
Susan Smith - accompanist
(Studio of Ralph Laycock)

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

FLORA NIELSEN'S
College Hall
March 28, 1963

STUDIO RECITAL
Room 250
7:00 P. M.

PROGRAM

Serenade from "The Student Prince" — Sigmund Romberg
Spencer Cornelison - Baritone
Jeanette Seamons - Piano

The Little Road to Kerry — Charles Wakefield Cadman
Kathleen Dunn - Mezzo Soprano
Diane Smith - Piano

Danny Boy (written to an old Irish air) — Fred E. Weatherly
Stanley Syphus - Tenor
Renee Black - Piano

Many, the Maiden — John Alden Carpenter
Katherine Rich - Mezzo Soprano
Ann Cox - Piano

I Love Thee — Edvard Grieg
Janice Jackson - Soprano
Ann Cox - Piano

In The Garden of my Heart — Ernest R. Ball
Elaine Denkers - Mezzo Soprano
Ann Cox - Piano

Eye Hath Not Seen (from "The Holy City") — Alfred Robert Gaul
Yvonne Blaylock - Mezzo Soprano — Lady John Scott
Marilyn Durfee - Piano

The Violet — W. A. Mozart
Marcia Jones - Soprano
Jeanette Seamons - Piano

The Rose — Joseph W. Clokey
Marilyn Dickson - Mezzo Soprano
Sharon Stahle - Piano

If I Could Tell You — Isabel Firestone
Gwynn Howell - Soprano
- Piano

The Crying of Water — Campbell-Tipton
Gayle Groo - Mezzo Soprano
Patricia Hatch - Piano

Elegie — Jules Massenet

Nancy Hanks - Soprano
Jeanette Seamons - Piano

Hoffnung — Louise Reichardt

Jean Marie Miller - Mezzo Soprano
Yvonne Blaylock - Piano

Chauson de Florian — F. Benjamin Godard

Ja Neal Nelson - Soprano
Kathy Robins - Piano

Ocessate di piagarmi — A. Scarlatti

John Young - Tenor
Yvonne Blaylock - Piano

Tanto Sospirero — Pietro Paolo Benani

Pat Pierson - Soprano
Ann Cox - Piano

Virgin, tutta Amor — Giocomo Frescobald

Linda Rokes - Mezzo Soprano
Ann Cox - Piano

Oh Del Mio Dolce Ardor — Gluck

Sharon Miller - Mezzo Soprano
Jeanette Seamons - Piano

Ich grolle nicht — Robert Schumann
Big Brown Bear — Mana-Zucca - Op. 52 No. 1

Marlo Sagers - Baritone
Jeanette Seamons - Piano

Still wie die nacht — Carl Bohm
Four Ducks on a Pond — Alicia Adelaide Needham
(from a song cycle "A Branch of Arbutus")

Sandra Cameron - Mezzo Soprano
Diana Love - Piano

Tu Lo Sai — Torelli
Do Not Go My Love — Hageman

Juliette Judd - Mezzo Soprano
Diana Love - Piano

Voi che Sapete — W. A. Mozart
(from the "Marriage of Figaro")
Where'er You Walk (from "Semele") — G. F. Handel

Delora Wright - Mezzo Soprano
Lynn Carr - Piano

4-18

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL
April 18, 1963

PROGRAM

I

Sonata Op. 78 (First Movement) — Ludwig Van Beethoven
German 1770-1827

Karen Jensen - piano
(Studio of Robert B. Smith)

II

Die Allmacht — Franz Peter Schubert
Austria 1797-1828

Fleur des bles — Claude Achille Debussy
French 1862-1918

Clare Johnson - soprano
Royce Twitchell - piano
(Studio of Helen Richards)

III

Etude Op. 25, No. 12 — Frederic Francois Chopin
Polish 1810-1849

Daniel Harrison - piano
(Studio of Robert B. Smith)

IV

Voce di donna (La Gioconda) — Amilcare Ponchielli
Italy 1834-1886

Rain Has Fallen — Samuel Barber
American 1910-

Sing a Song of Sixpence — Malotte

Judy Simonds - mezzo soprano
Susan Smith - piano
(Studio of Helen Richards)

V

Donzelle, Fuggite — Francesco Cavalli, Italy 1602-1676

Si, mi chiamano Mimi (La Boheme) — Giacommo Puccini, Italy 1858-1924

Remembrance — Ernest Charles, American

Jeanne Merrill - Soprano
Loya McDonald - piano
(Studio of Helen Richards)

VI

Concert for Bassoon — Carl Maria von Weber, German 1786-1826
Allegro ma non troppo
Adagio
Rondo

Brent Faulkner - Bassoon
Diane R. Bastian - piano
(Studio of Jacob Bos)

VII

Gestillte Sehnsucht
Geistliches Wiegenlied
Opus 91, No. 2 — Johannes Brahms, German 1774-1856

Marilyn Stanley - contralto
Karen Lynn - viola
Diane R. Bastian - piano
(Studio of John R. Halliday)

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents

JACK B. MORRIS, tenor
Student of Don L. Earl

Accompanied by Royce Twitchell

in a

SENIOR RECITAL

(No. 88 in the 1962-63 Series)

East Lounge, Social Hall

Sunday, April 21, 1963 9:00 p.m

PROGRAM

I

To lo sai ..... Giuseppe Torelli
O del mio dolce ardor ..... Christoph Gluck
Waft her, Angels, from *Jeptha* ..... George Frederick Handel

II

Meine Liebe ist grün ..... Johannes Brahms
Es muss ein Wunderbares sein ..... Franz Liszt
Haiden-Röslein ..... Franz Schubert
Wanderers Nachtlied ..... Franz Schubert
Die Allmacht ..... Franz Schubert

III

Recondita Armonia, from *Tosca* ..... Giacomo Puccini
Il lamento di Federico, from *L'Arlesiana* ..... Francesco Cilèa

INTERMISSION

IV

En fermant les yeux, from *Manon* ..... Jules Massenet

V

Had I the Heav'ns' Embroider'd Cloths ..... David Koralewski
Lilacs ..... Sergei Rachmaninoff
O Dissonance ..... Alexander Borodin
Tell Me, Oh Blue Blue Sky ..... Vittorio Giannini

STUDIO RECITAL
WITH STUDENTS OF
KURT WEINZINGER...

250 College Bldg. 7:00 p.m. April 24, 1963

PROGRAM

I

The Pretty Creature — Stephan Storace
Serenade — Franz Schubert
*Elmo Keck-Tenor, Baritone

II

Der Schmied — Johanne Brahms
My Heart at Thy Sweet Voice — C. Saint-Saëns
from "Samson and Delilah"
Bonnie Slade-Mezzo Soprano
Bonnie Lauper, Accompanist

III

Come raggio di sol — Caldara
Hark, Hark the Lark — Franz Schubert
*Jim Stanard, Tenor

IV

The Sleeping Princess — A. Borodine
Snow Drops — S. Prokofieff
Birdie Stevens, Soprano
Judith Jacob, Accompanist

V

O Mistress Mine — Finzi
Che faro senza Euridice — Ch. W. Gluck
Cynthia Williams-Soprano
Clair Ann Wright, Accompanist

VI

Archibald Douglas — C. Lorwe
Duane Huff, Baritone
Kurt Weinzinger, Accompanist

VII

The Forsaken Maiden — Th. Smart
O mio babbino caro, from "Gianni Schicchi" — G. Pucinni

Luane Turley-Soprano
Kathy Wood, Accompanist

VIII

Morgengruss — Franz Schubert
Dies Bildnis ist bezaubernd schön — W. A. Mozart
from "Magic Flute"

*Jack Van Buren-Tenor

IX

Liebes bot schaft — Franz Schubert
Pace, Pace mio Dio — Verdi
from "La sforza del dcstino"

Judith Jakob-Soprano
Roberta Herring-Accompanist

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*Accompanist to be announced----------

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

April 25, 1963

(No. 90 -- 1962-63 Series)

PROGRAM

I

Two Etudes
Opus 10 #6 in E Minor — Frederic Francois Chopin
Opus 10 #8 in F Major — Polish (1810-1849)

Jack McKee, piano
(Studio of Merrill Bradshaw)

II

Concerto for Alto Saxophone — George Steiner

Marvin Gay, saxophone
Arthur Barnes, piano

III

Voce di donna — Amilcare Ponchielli
Italian (1834-1886)

Rain Has Fallen — Samuel Barber
American (1910)

Sin a Song of Sixpence — Malotte
Italian

Judy Simonds, mezzo-soprano
Susan Smith, piano
(Studio of Helen Richards)

IV

En Foret — Eugene Bozza
French (1905)

John Halvorsen, horn
Joan Porter, piano

V

Liebes bot schaft — Franz Schubert
Pace, Pace mio Dio — Austrian (1798-1828)
from "La sforza del dcstino" — Verdi

Judith Jacob, soprano
Roberta Herring, piano
(Studio of Kurt Weinzinger)

VI

Ich bin Vergnugt in Meinem Leiden — Johann Sebastian Bach
German (1685-1750)
George Bizet
French (1838-1875)

Brenda Morrison, soprano
Brenda Marley, piano
(Studio of Kurt Weinzinger)

VII

Three Legends — Antonin Dvorak
(1841-1904)
Czechoslovakia

Mary Kaye Brady & Bonnie Beebe
piano--four hands
(Studio of Reid Nibley)

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents

THE OPERA WORKSHOP

Don L. Earl, Director

in

H.M.S. Pinafore

or

THE LASS THAT LOVED A SAILOR

by

Gilbert—Sullivan

May 8 - 11, 1963

JOSEPH SMITH AUDITORIUM

(Nos. 97-100 in the 1962-63 Series)

Coming Attractions:

May 15	University Chorale Concert
May 16	Oratorio Choir and Symphony Orchestra Concert
May 17	A Cappella Choir Concert
	J. S. Audtorium, 8:15 p.m.

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

H.M.S. PINAFORE
OR
THE LASS THAT LOVED A SAILOR

Book by
W. S. Gilbert

Music by
Arthur Sullivan

DRAMATIS PERSONAE
(In order of appearance)

Little Buttercup, A Portsmouth Bumboat Woman ..... Nancy Speed

Bill Bobstay, Boatswain's Mate ..... Duane Huff

Dick Deadeye, Able Seaman ..... Kenneth Jarvis

Bob Becket, Carpenter's Mate ..... Blaine Watts

Ralph Rackstraw, Able Seaman ..... Vern Cornils, Jr.

Captain Corcoran, Commander of *H. M. S. Pinafore* ..... Max Adams

Josephine, The Captain's Daughter ..... Gail Mortensen

The Rt. Hon. Sir Joseph Porter, K. C. B. ..... Paul Sharp

Cousin Hebe, Sir Joseph's First Cousin ..... Ariel Bybee

✦ ★ ✦

First Lord's sisters, his cousins, and his aunts; Sailor, Marines.

✦ ★ ✦

Scene: Quarterdeck of *H.M.S. Pinafore,* off Portsmouth

✦ ★ ✦

Act I—Noon

Act II—Night

THE CHORUS

THE SISTER, COUSINS, AND AUNTS

Antonia Allen
Lynn Blackmun
Ann Bown
Kathleen Caldwell
Rosanne Chapman
Diana Decker
Nena Flake
Karla Freckleton
Karen Hansen
Sheryl Jamison
Andrea Marie Lee
Alta Lemmon
Janice Lowham
Marianna McClellan
Sharlene McMahon
Heather McMaster
Deanna Peterson
Wardeen Phelps
Sylvia Smith
Relva Sonderegger
Joan Taylor
Linda Wagner

THE MARINES

David M. Dills, Jr.
Clinton Lingren

THE SAILORS

Dave Bauer
Curtis A. Bohi
Wayne D. Cowley
James B. Curtis
David Kay Flake
Roger M. Harmon
Ronald Hartle
Dan Hawkley
Roger L. Johnson
George W. Morris
Bill Nicholson
Dan Slaugh
Alex Smith

THE PRODUCTION STAFF

Conductor and Stage Director ..... Don L. Earl

Student Assistant Directors ..... Kathy Robinson
Larry Mueller

Scene Designer ..... Charles Henson

Costume Designer ..... Myrna Madden

Dance Director ..... Renèe Yerg

Business Manager ..... Lowell Benson

Musical Assistants ..... Carolyn Bryner,
Laura Leavitt, Susan Smith

Pianist for Performance ..... Susan Smith

Sound ..... Dept. of Audio-Visual Communication

Stage Manager ..... Bob Nelson

Set Construction ..... Everett Dayton,
Gary McIntyre, Supervisors; Members of the Stage Crew

Set Painting ..... Solomon Aranda, Supervisor;
Members of the Stage Craft Class

Lighting ..... Leland Coleman, Val
Limburg, Supervisors; Neal Barth, Tom Murray,
Eva Peters, LaRee Ricks

Properties ..... Cliff Cabinella, Supervisor;
Members of the Stage Craft Class

Costume Construction ..... Carol Patterson, Supervisor;
Margaret DeVocht, Joan Gardner, Janet Hogdahl,
Merene Holt, Lynda Lowe, Sharon Stahley

Makeup ..... Marianna Meyers, Gail Mortensen
Arvid Wilden, Buddy Youngreen

Publicity ..... News Bureau

Posters ..... Dick Brown

Ushers ..... Men's Chorus, University Chorale,
Concert Band, A Cappella

Ticket Sales ..... Elva Jean Pulsipher, Jean Grant

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents

Annual Music Awards Banquet

Saturday, May 11, 1963

6:00 p.m. Joseph Smith Ballroom

MENU

Lemonade

Tossed Green Salad

Chicken Fried Steak

Whipped Potatoes *Peas*

Hard Rolls

Strawberry Shortcake

PROGRAM

Opening Prayer and Blessing on Food

Alborada del gracioso ..... Ravel
Arthur Barnes, Piano

Introduction of Awards

Awards for Participation

Cielo e mar from *La Giaconda* ..... Poncielli
Jack Morris, Tenor

Special Awards

Non-Department Awards and Organization Changes

Rhapsody for Cello and Piano ..... Lynn Shurtleff
Loya McDonald, Violin
Pat Brewer, Piano

Address ..... Dr. Jay E. Welch, Chairman of the Music Department, University of Utah

Morceau Symphonique ..... Guilmant
Carson Sharp, Trombone
Brenda Marley

PARTICIPATION AWARDS

University Chorale

Charee Cottrel (3)
Darlene Harris (3)

Opera

Jack Morris (3)
Ken Wilks (3)
Noel Twitchell (4)

Women's Chorus

Suzanne Brown (3)

Male Chorus

David Bush (3)

Oratorio Choir

Margaret Whitesides (3)
Avefua Fiso (3)
Lloyd Tew (3)
Kent VanWagenen (3)
Henry Moffitt (3)
Joan Anderson (3)
Lee Workman (4)
Sharon King (4)
Brenda Morrison (4)
Mike Suzuki (4)
Norman Oliphant (5)
Marilyn Stanley (6)

A Cappella Choir

Ben Fietkau (3)
Duane Huff (3)
Connie Kirkman (3)
Alma Don McArthur (3)
Larry Slade (3)
Tom Worlton (3)
DeLora Wright (3)
Sherry Mills (3)
David Shepherd (4)
Bonnie Slade (4)
Blaine Watts (4)
Nola Mathews (4)
Charles Naylor (4)

Orchestra

Lynn Shurtleff (3)
Howard Christensen (3)
Wilson Brown (3)
Marvin Gay (3)
Margaret Vance (3)
Rose Higbee (3)
Julia Lawrence (3)
Julie Malouf (3)
Ilene Wardell (3)
Barbara Hunt (3)
Carolanne Lambert (3)
Lawrence Yorgason (3)
Paul Christensen (4)
Carson Sharp (4)
Larry Bastian (4)
Suzanne Moody (4)
Rhondo Jeffery (5)
Loya Vance McDonald (6)

Concert Band

Laurence Yorgason (3)
Janet Henderson (3)
David Thayne (3)
Steven Hicks (3)
Severin Johnson (3)
James Kirkham (3)
Sylvia Meyers (3)
Newell Dayley (4)
Lawrence Wright (4)
Carson Sharp (4)
Marvin Gay (4)
Kenneth Green (5)

Marching Band

Patricia Holladay (3)
Kent Green (5)

SPECIAL AWARDS

Music Education Award
Creative Music Award
String Award
Wind Award
Oratorio Award
Summerhays Madrigal Award
A Cappella Award
Chamber Music Award
DeJong Organ Award
Clark's Organ Award
Clark's Piano Award
Wakefield's Organ Award
Wakefield's Piano Award
Wakefield's Instrumental Award
Wakefield's Vocal Award
Class of 1919 Vocal Award
All-Around Musician Award

GRADUATE AWARDS RECEIVED

Lynn Shurtleff ..... Brigham Young University
William Call ..... Brigham Young University
Kenneth Hicken ..... Brigham Young University

ANNOUNCEMENTS OF INTEREST

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

Brigham Young University
Music Department

presents

SHARON KING, Soprano
&
MICHAEL SUZUKI, Tenor
students of Dr. John R. Halliday

in a

SENIOR RECITAL
(No. 104 in the 1962-63 Series)
with
Julie Hayes & Katherine Rich, pianists
Diane R. Bastian, flutist

Sunday, May 12, 1963 at 3:00 p.m.
Room 250 College Building

Program

Have Mercy Lord (from Te Deum) ..... Handel
Man is for the Woman Made ..... Purcell
L'amerò, sarò costante (from Il re pastore, ... Mozart
Miss King, Miss Hayes & Mrs. Bastian

Non t'amo più ..... Tosti
Donzelle fuggite ..... Cavalli
Mr. Suzuki accompanied by Miss Rich

Elégie ..... Massenet
Divinités du Styx (from Alceste) ..... Gluck
Die Allmacht ..... Schubert
Misses King & Hayes

Clair de lune ..... Fauré
Ouvre ton coeur ..... Bizet
Morgen ..... R. Strauss
O liebliche Wangen ..... Brahms
Mr. Suzuki & Miss Rich

Un bel dì vedremo (from Madame Butterfly) ..... Puccini
Misses King & Hayes

Uriel's Recitative & Aria (from The Creation)..... Haydn
Mr. Suzuki & Miss Rich

He's Got the Whole World in His Hands ..... Arr. H. Forrest
Vocalise ..... Rachmaninoff
I Hate Music (from Five Kid Songs) ..... L. Bernstein
At the Well ..... Hageman
Misses King & Hayes

Lullaby
Fisherman Song } ..... Japanese Folksongs
Granada ..... A. Lara
Mr. Suzuki & Miss Rich

Parigi cara (from La Traviata)..... Verdi
Miss King, Mr. Suzuki and Miss Rich

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents the

UNIVERSITY CHORALE

KURT WEINZINGER, director

in its annual

SPRING CONCERT

assisted by the

BRASS ENSEMBLE

Wednesday, May 15, 1963 8:15 p.m.

Joseph Smith Auditorium

(No. 104 in the 1962-63 Series)

COMING EVENTS

Oratorio Choir - Symphony Orchestra Concert
Thursday, May 16, 8:15 p.m., J. S. Auditorium

A Cappella Choir Concert, Friday, May 17, 8:15 p.m.
Joseph Smith Auditorium

The University Chorale is assisted by

The Brass Ensemble, Carson Sharp, organizer

Sheila Sorensen, mezzo-soprano

Jack Morris, tenor

Noel Twitchell, baritone

Royce Twitchell, piano

Bonnie Lauper, piano

Personnel of the Brass Ensemble

Trumpet	Trombone
Newell Dayley	Carson Sharp
Paul Halvorsen	William Call

UNIVERSITY CHORALE OFFICERS

Kurt Weinzinger ..... Director

Farelyn Pont ..... Student Assistant

Roberta Herring ..... Accompanist

John Binns ..... Secretary

ADMINISTRATION

Ron Wickman ..... President

Tom Jackson ..... Vice-President

JoAnn Egli
Richard Blake ..... Social Chairmen

Dana Blattner ..... Secretary-Treasurer

PROGRAM

Come, and Let Us Return ..... Alison Demarest

The Hundredth Psalm ..... Ralph Vaughan-Williams

Palm Sunday ..... Maurice C. Whitney

Lamb of God, from *The Seven Last Words* ..... Joseph Haydn

Christ is Risen ..... Don McAfee
assisted by the Brass Ensemble

Quartet for Brasses, Moderato ..... Freakenpohl
vivace

Three Dances ..... Tilman Susato
Brass Ensemble

The Omnipotence ..... Franz Schubert
Jack Morris, tenor soloist

Cielo e mar, from *La Gioconda* ..... Ponchielli
Jack Morris, tenor; Royce Twitchell, piano

The Wife of Usher's Well ..... arr. Lehman Engel

Here's One ..... arr. W. Grant Still
Sheila Sorensen, mezzo-soprano soloist

Mon coeur s'ouvre à ta voix
from *Samson et Dalila* ..... C. Saint-Saens
Sheila Sorensen, mezzo--soprano; Bonnie Lauper, piano

Largo al factotum della città
from *Il Barbiere di Siviglia* ..... G. Rossini
Noel Twitchell, baritone; Royce Twitchell, piano

The Boatmen's Dance ..... Aaron Copland
Noel Twitchell, baritone soloist

Long Time Ago ..... Aaron Copland

I Bought Me A Cat ..... Aaron Copland

UNIVERSITY CHORALE PERSONNEL

SOPRANOS

Bingham, Jean
Bird, Jean
Blattner, Dana
Bradshaw, Ann
Bronson, Jean
Canning, Irene
Cannon, Pamela
Caraway, Sue
Carter, Jean
Compton, Irene
Cordner, Rhea
Coursey, Johanna
Curtis, Barbara
Deschamps, Paula
Ekker, Glena
Everett, Sharon
Farrer, Linda
Flowers, Sarah
Franz, Anneva
Freestone, Charlotte
Gaffney, Patricia
Garrett, Claudia
Gibbons, Lou
Harrop, Carol
Heatherington, Lula
Hoesch, Deane
Jackson, Patricia
Johnson, Dorothy
Manwaring, Adele
Max, Carolyn
McClellan, Luanne
McGee, Renee
McClelland, Marilyn
Millet, Pamela
Packard, Joanne
Palmer, Connie
Palmer, Junella
Pierce, Lianne
Pond, Farelyn
Powell, Carolyn
Rice, Elizabeth
Richardson, Jill
Ridge, Kay
Rieff, Mary
Schrader, Cheryl
Sellers, Katherine
Simms, Karen
Smith, Janet
Smith, Judy
Smith, Marlene
Stout, Linda
Stradling, Sharon
Styler, Karen
Tayler, Bonita
Tucker, Barbara
Tyler, Janice
Webster, Janice
Webster, Valeria
Wesely, Diana

ALTOS

Addiego, Linda
Ashby Cheri
Baird, Elizabeth
Bond, Luana
Bowers, Lynette
Bruce, May
Christensen, Joan
Clark, Jill
Cook, Dorothy
Cottrell, Charee
Dickey, Ethelann
Doerfler, Nancy
Dunn, Mina
Eastwood, Linda
Egli, Joann
Elwin, Joy
Enos, Sharon
Erekson, Janet
Eyring, Janet
Gardner, Rosalie
Garrett, Amy
Garvey, Marjorie
Hall, Margene
Harris, Darlene
Harwood, Lucy
Haslam, Linda
Hillard, Diane
Hunt, Judith
Jones, Kathy
Lehnardt, Heidemarie
Liebelt, Francine
Lindsey, Diane
Long, Ardith
Love, Diana
Mabee, Judith
Marriette, Delores
Maxwell, Carol
Monson, Leann
Montgomery, Judith
Montgomery, Nancy
Myers, Marilyn
Nicolaysen, Carol
Noble, Judith
Packer, Sharon
Peters, Linda
Peyton, Judith
Pope, Phyllis
Purchase, Ruth
Rieff ,Kathryn
Robinson, Janice
Sbragia, Georgia
Slaughter, Janice
Smith, Marlene
Stirland, Janet
Wilson, Edith
Wortley, Susan
Youngblood, Lana

TENORS

Barlow, Reeves
Binns, John
Blake, Richard
Caraway, Ann L.
Evens, Dashel
Gover, Howard
Kump, Ferrell
Richardson, Patricia
Shelton, Judy
Shumway, Kathryn
Stratton, Barry
Turnbow, Merrill
Udy, Judy
Warner, Drusilla
Wharton, Frank
Woolley, Eddis
Williams, Dan

BASSES

Anderson, Loweli
Andrews, Doug
Baker, Milton
Baker, Reeves
Bench, Dennis
Beutler, Ivan
Bingham, Steve
Bohr, Curtis
Boulter, Larry
Curtis, Dan
Fairbanks, Kenneth
Hancock, Albert
Hancock, Eugene
Heiser, Richard
Herre, David
Herre, Dennis
Holdaway, Kent
Hunsaker, Gary
Jackson, Thomas
Laker, Brent
Long, Kelly
Monson, Lawrence
Painter, Harold
Richardson, Ronald
Robertson, Bloyd
Terry, David
Thomas, David
Wheeler, David
Wickman, Ronald

Brigham Young University

MUSIC DEPARTMENT

Presents

STUDENT RECITALS

1962-63 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

May 16, 1963

PROGRAM

I

La Folia (Variations for Violin) — Arcangelo Corelli
1653-1713 Italy

Margaret Vance, violin
Robert M. Smith, accompanist
(Studio of Dr. Harold Goodman)

II

Sonate — Henry Eccles
Grave — 1652-1742 English
Gourante
Adagio
Gique

Cheryl Schow, cello
Joyce Cox, accompanist
(Studio of Mary Ann Meredith)

III

Concerto No. 4 in D Major — Wolfgang Amadeus Mozart
1st Movement — 1756-1791 Austria

Jeannie Hayes, violin
Margie Brown, accompanist
(Studio of Dr. Harold Goodman)

IV

Bach Sonata — Johann Sebastian Bach
Sarabande — 1685-1750 German
Gigue

Janet Brunson, cello
(Unaccompanied)
(Studio of Mary Ann Meredith)

V

Concerto in E minor — Felix Jacob Ludwig
1st movement — Mendelssohn-Bartholdy
1809-1847 German

Rose Higbee, violin
Rob Norris, accompanist
(Studio of Dr. Harold Goodman)

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents the

SYMPHONY ORCHESTRA

Lawrence Sardoni, Conductor

and the

ORATORIO CHOIR

Dr. John R. Halliday, Conductor

Thursday, May 16, 1963 8:15 p.m.

Joseph Smith Auditorium

(No. 106 in the 1962-63 Concert Series)

Coming Events: A Cappella Choir Concert
Joseph Smith Auditorium

Friday, May, 17, 1963
8:15 p.m.

PROGRAM

GLORIA ..... Antonio Vivaldi (1680-1743)

1. Chorus:

Gloria in excelsis Deo, — Glory to God on High,

2. Chorus:

Et in terra pax hominibus bonae voluntatis. — And on earth peace to men of good will.

3. Soprano duet: Suzanne Swan, Sharon King

Laudamus te, Benedicimus te, Adoramus te, Glorificamus te. — We praise Thee. We bless Thee. We adore Thee. We glorify Thee.

4 & 5. Chorus

Gratias Agimus tibi — We give thanks to Thee
Propter magnam gloriam tuam. — For Thy great glory.

6. Soprano solo: Brenda Morrison

Domine Deus, Rex coelestis, Deus Pater omnipotens. — O Lord God, heavenly King, God the Father almighty.

7. Chorus:

Domine Fili unigenite, Jesu Christe. — O Lord, the Only-begotten Son, Jesus Christ.

8. Alto solo and Chorus: Marilyn Stanley

Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis. — O Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy on us.

9. Chorus:

Qui tollis peccata mundi, suscipe deprecationem nostram. — Who takest away the sins of the world, receive our prayer.

10. Alto solo: Joan Anderson

Qui sedes ad dexteram Patris, miserere nobis. — Who sittest at the right hand of the Father, have mercy on us.

11. Chorus:

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. — For Thou only art holy. Thou only art the Lord. Thou only art most high, O Jesus Christ.

12. Chorus:

Cum Sancto Spiritu, in gloria Dei Patris, Amen. — With the Holy Ghost in the glory of God the Father. Amen.

ORATORIO CHOIR — SYMPHONY ORCHESTRA

Dr. John R. Halliday, conducting

INTERMISSION

SCHEHERAZADE, A Symphonic Suite ..... Nicolai Rimsky-Korsakoff (1844-1908)

1. The Sea and Sinbad's Ship
2. The Story of the Kalandar Prince
3. The Young Prince and the Young Princess
4. Festival at Bagdad, The Sea; The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.

SYMPHONY ORCHESTRA
Lawrence Sardoni, Director

PROGRAM NOTES

GLORIA

Antonio Vivaldi, who was born in Venice, Italy, was an outstanding violinist. He wrote extensively and well for the violin and is accredited with having contributed some to the development of its technical manipulation. Vivaldi made two known settings of *Gloria in excelsis* for solo voices, chorus and orchestra. The one presented tonight is preserved in one of two volumes of his sacred music found in Turin and was edited by Mason Martens (New York, May 14, 1961). No chronology of Vivaldi's sacred music has been attempted, but it is believed that this *Gloria* was written about 1725 when the composer was some 45 years of age. The other setting (unpublished) is thought to have been written later.

Alternate Soloists:
DeAnne Brown, Marie Denning, Sopranos; Julie Judd, Alto.

SYMPHONIC SUITE, *SCHEHERAZADE* (AFTER *THE THOUSAND AND ONE NIGHTS*):

Rimsky-Korsakoff wrote an argument for his score. "The music is in illustration of Sinbad, the Sailor, the storm at sea, the shipwreck, the tale of one of the three Kalandars, a tale of a prince and a princess.

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night, but the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told to Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk songs their words, and she strung together tales and adventures. . . .

"In composing Scheherazade I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairytale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. . . ."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the narrator, is a free cadenza. It is played, for the most part, by a solo violin; sometimes by a woodwind instrument. (Philip Hale's *Boston Symphony Programme Notes*)

Brigham Young University
Symphony Orchestra Organization

President ..... Carson Sharp
Vice-President ..... David Thayne
Secretary-Treasurer ..... Sandra Lamm

ORCHESTRA PERSONNEL

Manager ..... Paul Christensen

FIRST VIOLINS
Lynn, Karen, Concertmaster
Hartkopf, Kathleen, Asst. Concertmaster
Jeffery, Rondo
Christensen, Howard
Gould, Erlyn
Hunt, Barbara
Young, Kathy
Green, Linda
Nebeker, Kathleen
Wardle, Ilene
Priday, Kay
Malouf, Julie
Christensen, Carol Jean
Lamm, Sandra
Stott, Melvin
Lundell, Gary

SECOND VIOLINS
Cosseboom, Patty, Principal
Hayes, Jeannie
Taylor, Mary Kay
Morley, Janice
Palmer, Myra
Morley, Annette
Cundick, Kathy
Marlowe, Lanea
Bailey, Marilyn
Pickering, Anne
Merkley, Janice
Lambert, Carolann
Nelson, Donna
West, Viola

VIOLAS
Lawrence, Julia, Principal
Vance, Margaret
Higbee, Rose
Hintze, Sharon
Merrill, Jeaneen
Johnson, Kathie
Collins, John

VIOLONCELLOS
McDonald, Loya Vance, Principle
Shurtleff, Lynn
Brunson, Janet
Jones, Cheryl
Hall, Sherlene
Schwendiman, John S.
Schow, Cheryl
Moody, Susanne

DOUBLE BASSES
Brown, Noel, Principal
Christensen, Paul
Steed, Alice
Bevan, James
Jensen, Linda
Ivey, Claudia
Graff, Steven

FLUTES
Cook, Laurel
Bastian, Diane
McNairy, Carol

PICCOLO
Bastian, Diane R.

OBOES
Stubbs, Darrel W.*
Martin, Sherry May

ENGLISH HORN
Martin, Sherry May

CLARINETS
Gay, Marvin
Thayne, David

BASSOONS
Bos, Jacob*
Orr, Virginia
Coleman, Leland

HORNS
Ballou, Richard E.*
Robinson, Lynn
Dayley, Diane
Porter, Joan
Halvorsen, John

TRUMPETS
Bastian, Larry
Dayley, Newell

TROMBONES
Sharp, Carson
Brown, Wilson
Wright, Lawrence

TUBA
Yorgason, Laurence

HARP
Soffer, Sheldon

TIMPANI
Peterson, Melvin

PERCUSSION
Green, Kenneth
Baird, Karen
Sbragia, Leann
Hunter, Carl

HARPSICHORD
Bastian, Diane R.

ORGAN
Hamilton, Lynn

*faculty

CHOIR OFFICERS

M. Lloyd Tew ..... Assistant Director
Diane Bastian, Lynne Hamilton ..... Accompanists
Kent Van Wagenen ..... President
John Swensen ..... Vice-President
Marilyn Stanley ..... Secretary-Treasurer
DeAnne Brown, Lynne Hamilton ..... Social Chairmen
Margaret Whitesides ..... Historian
Sandra Cameron ..... Publicity

ORATORIO CHOIR PERSONNEL

SOPRANOS

Allred, Melva Lee
Babcock, Mary
Barrett, Linda
Brown, DeAnne
Brown, Sylvia
Bybee, Ariel
Cameron, Sandra
Cannon, Kathie
Clark, Dorothy
Crnkovic, Elin
Denning, Marie
Dredge, Dianne
Easton, Kathy
Groo, Gayle
Grow, Mary Kay
Gudmundson, Holly
Hatch, Barbara
Howell, Gwyn
Huffaker, Kaylene
Humpherys, Karen
Jepsen, Eileen
Judd, Julie
King, Renee
King, Sharon
Kofoed, Marianne
Lewis, Christine
Macdonald, Karen
McKenzie, Heidi
Miller, Sharon
Morrison, Brenda
Nelson, JaNeal
Phair, Sue
Rich, Katherine
Rollins, Kerril Sue
Schoenfeld, Valorie
Startup, Cheryl
Swan, Suzanne
Thomander, Peggy
Tueller, Rosanne
Waddell, Lea
Wayman, Sandra
Westover, Carol
Williams, JoAnna
Woodland, Sharon

ALTOS

Albrechtsen, Annette
Allen, Janet
Anderson, Joan
Barrett, Iva June
Bastian, Camille
Brewer, Pat
Brooks, Alice
Carpenter, Kay
Criddle, Jean
Coffman, Sandra
Cook, Kathryn
Cox, Christine
Dudley, Gene
Durfee, Marilyn
Evertsen, Suzanne
Farnsworth, Anne
Fawns, Carol
Green, Dian
Goodrich, Patricia
Goodsell, Virginia
Halliday, Mary
Hatch, Darlene
Hayes, Julie
Hilton, Donna
Jarvis, Rosemary
Jonassen, Solveig
Lundberg, Ann
Maughan, Linda
Mertz, Lynda
Mortensen, Linda
Mortimer, Celia
Nielsen, Patricia
Otten, Julie
Pettit, Peggyanne
Speakman, Lindann
Stanley, Marilyn
Stone, Emeryn
Thornhill, Loahnna
Whitaker, Wendy
Whitesides, Margaret

TENORS

Brunson, Joseph
Foley, David
Gibb, David
Goodman, William
Kirkham, Bruce
Loftis, Robert
Matthews, David
McComas, Willis
Moffit, Henry
Mohlman, Rex
Norman, Garth
Rollins, McKay
Rowbotham, Brent
Smith, Gerald
Suzuki, Michael
Talcott, Jostin
Walker, Gordon
Walker, Lary
Williams, Roger
Willis, Brian
Wright, Max

BASSES

Benson, Vaughn
Boyer, Wayne
Botaitis, Apostolos
Christenson, Don
Egbert, Ross
Fiso, Avefua
Halladay, Scott
Hill, Don
Howells, Chad
Johnson, Spencer
Jones, Ronald
Lindsey, Garth
Oliphant, Norman
Olsen, Merlin
Peine, Russell
Pells, Godfrey
Perry, Edmund
Peterson, Mel
Smith, Will
Stevens, Marvin
Swensen, Don
Swensen, John
Tew, M. Lloyd
Van Noy, Don
Van Wagenen, Kent
Walker, Lamar
Woolf, Kenneth
Workman, Lee

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

LYNN SHURTLEFF
(student of Merrill Bradshaw)

Senior Recital

(No. 111 in the 1962-63 Series)

Wednesday, May 22, 1963, 8:15 p.m. J. S. Banquet Hall

PROGRAM

Prelude and Fugue in G# Minor from
"The Well-Tempered Clavier," Book II ..... J. S. Bach

Sonata in Eb, Op. 27 #1 ..... L. v. Beethoven
Andante-allegro-andante
Allegro Molto e vivace
Adagio con espressione
Allegro vivace

Intermezzo, Op. 118 #6 ..... J. Brahms

INTERMISSION

Images (second series for piano) ..... C. Debussy
Cloches a travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

Variations for Piano ..... A. Webern
Sehr Mässig
Sehr Schnell
Ruhig Fliessend

Five Fragments for Piano ..... L. Shurtleff
Allegretto
Larghetto
Moderato
Allegro
Moderato

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Brigham Young University Music Department
presents

JOAN ANDERSON, Mezzo-Soprano
(Studio of Helen Richards)
and
JOHN McKEE, Pianist
(Studio of Merrill Bradshaw)

Assisted by
Marilyn Ward and Arthur Barnes, Accompanists
Sharon Smith and Christine Kent, Recorders

(No. 114 in 1962-63 Series)

May 22, 1963, 7:00 p.m. Joseph Smith Banquet Hall

PROGRAM

I

Alma redemptoris mater ..... Dufay
Si trai ceppi ..... Handel
Ah, mio core ..... Handel
When Daisies Pied ..... T. A. Arne

Miss Anderson

II

French Suite No. IV in E Major ..... Bach

Allemande
Courrante
Sarabande
Gavotte
Polonaise
Menuete
Bouree
Gigue

Mr. McKee

III

Volksliedchen ..... Schumann
An den Mond ..... Schumann
Ständchen ..... Brahms

Miss Anderson

IV

Concerto in D Minor K. 466 ..... Mozart
Allegro

Mr. McKee

V

Printemps qui commence "Samson et Dalila" ..... Saint Saëns

Miss Anderson

VI

Two Etudes Opus 10 ..... Chopin

No. 6 in Eb Minor
No. 8 in F Major

Mr. McKee

VII

My Heart, the Bird of the Wilderness ..... Edward Horsman
White Blossom ..... Gardiner Read
Rain Road ..... Dorothy Steward

Miss Anderson

VIII

Jeu D'eau ..... Ravel

Mr. McKee

BRIGHAM YOUNG UNIVERSITY

NINETEENTH ANNUAL

Summer Music Clinic

SOUVENIR PROGRAM

(Nos. 118-120 in the 1962-63 Series)

Provo, Utah

July 29 - August 10, 1963

MUSIC CLINIC FACULTY AND STAFF

Richard E. Ballou, Brigham Young University, clinic director

Wes Barry, Orem City Schools, saxophone and ensemble specialist

Jacob Bos, Brigham Young University, bassoon and ensemble specialist

Virgil Camp, supervisor of music, Fontana, California City Schools, music education consultant and voice specialist

Robert Campbell, Salt Lake Cty Schools, Utah Symphony Orchestra, percussion specialist

Brenda Crockett, Brigham Young University, twirling specialist

David Dalton, Brigham Young University, violin and ensemble specialist

Gerald Dick, Brigham Young University, piano and organ ensemble

Ralph Gochnour, Salt Lake City Schools, Utah Symphony Orchestra, flute and ensemble specialist

J. J. Keeler, Brigham Young University, piano and organ ensembles

Edwin Kruth, San Francisco State College, director of concert and symphonic bands

Harold Laycock, Brigham Young University, music theory

Ralph Laycock, Brigham Young University, director of symphony and concert bands

William E. Mathis, Brigham Young Lab School, cadet band director

Quentin Nordgren, Brigham Young University, music theory and string specialist

Don Peterson, Salt Lake City Schools, solo French horn, Utah Symphony Orchestra, French horn and ensemble specialist

George Puckett, Springville City Schools, cadet band director

Lawrence Sardoni, Brigham Young University, Clinic Symphony Orchestra

Carson Sharp, Brigham Young University, trombone and ensemble specialist

Lynn Shurtleff, Brigham Young University, Clinic Dance Band and string specialist

Mona A. Smith, Brigham Young University, piano ensembles

Darrell Stubbs, Brigham Young University, oboe and ensemble specialist

William Sullivan, solo trumpet, Utah Symphony Orchestra, trumpet and ensemble specialist

Ormon Weight, Salt Lake City Schools, director of string orchestra

Kurt Weinzinger, Brigham Young University, Clinic Chorus

Armont Willardsen, Salt Lake City Schools, director of girls' chorus and vocal specialist

Dow Young, Salt Lake City Schools, Utah Symphony Orchestra, clarinet and ensemble specialist

Alex Zimmerman, San Diego City Schools, President of MENC, Clinic Chorus, music education consultant

GUEST LECTURERS

Norman Staska, arranger, educational consultant, Schmitt, Hall and McCreary

Carleton Whelchel, Boston Symphony Orchestra, New England Conservatory of Music, trumpet

Earl Willhoite, Educational Director of Shawnee Press, Inc., dean of instruction, Fred Waring Music Workshop

Fred Wilkins, flutist and vice-president of Artley, Inc.

TEACHERS AND SUPERVISORS

Robert H. Armstrong, Eureka City Schools, Eureka, California
Richard E. Barker, Provo High School
W. Merwin Biggs, Covina Valley Unified School District, California
Vernon Bird, East Carbon High School
Stanley J. Brady, Provo High School
Ray Blatter, Mills High School
Roger Clark, Lincoln Junior High School
Mark K. Davis, South Emery Junior High School
Frosty Duerden, Downey, California
C. Russell Fadely, Valley Junior High School
Leroy Gibbons, Holbrook High School, Arizona
Harmon Hatch, Springville City Schools
LeRoy C. Heaton, Fredonia, Arizona
Vaughn Hoopes, Panaca, Nevada
Marilyn S. Humpherys, Brigham Young University
Gordon R. Keddington, Diablo Valley College
Robert Matheson, Central Junior High School
Ruth Morgan, Whetstone High School, Columbus, Ohio
Reva V. Redd, San Juan High School, Blanding, Utah
Karl Staheli, Richfield High School, Richfield, Utah
Elvis B. Terry, Brigham Young University
W. Lloyd Tew, Provo, Utah
Woodrow Thomson, Arcata High School, Eureka, California
Fredrick N. Webb, B. Y. High School, Provo, Utah

CLINIC SCHOLARSHIP DONORS

Brigham Young University
Heindselman's Music Center, Provo, Utah
Daynes Music, Salt Lake City, Utah
Salt Lake Music Company, Salt Lake City, Utah
Lawrence Sardoni, Brigham Young University

PROGRAM (No. 118)

Thursday, August 8, 8:15 p.m., Joseph Smith Auditorium

Ding, Dong Merrily on High ..... arr. Candlyn

Farewell My Love ..... arr. Hirt

Now Sing We All This Day ..... Hassler

Madrigal Singers
Conducted by Virgil Camp

Slumber O Holy Jesu ..... Wood

Soprano Solo by Linda Chivers

Now Let Us All Praise God and Sing ..... Young

Madame Jeanette ..... Murray

Camp's Clinic Kids
Conducted by Virgil Camp
Accompanist, Ema Jo Bascom

The Lord Is My Shepherd ..... Noble Cain

Cantantibus Organis ..... Oreste Ravanello

Allelujah from the Motet, "Exsultate Jubilate" ..... W. A. Mozart

Afterglow ..... Claude Debussy

Soprano Solos by Linda Chivers and Virginia Done

Ideas for a Christmas Program

Linda Chivers, soprano soloist, with Barbara Lingwall and
Jean Springer as echo

Romance from "The Desert Song" ..... Sigmund Romberg

Soprano Solo by Sue Clement

In the Still of the Night ..... Cole Porter

Sundown ..... Richard Hageman

Girls' Vocal Ensemble
Armont Willardsen, conductor
Sherrie Mortensen, accompanist

Serenade (Eine kleine Nachtmusik) ..... W. A. Mozart

Allegro
Romance
Minuet

To A Wild Rose ..... Edward McDowell

March (from Symphony No. 6) ..... P. I. Tschaikowsky

Clinic String Orchestra
Ormon Weight, conductor

Allegro, Adagio, and Alleluia ..... Akers

Balladoir ..... Erickson

Legend ..... Tschaikowsky-Cheyette

Variation Overture ..... Williams

Clinic Cadet Band
Directed by George C. Puckett and William E. Mathis

PROGRAM (No. 119)

Friday, August 9, 8:15 p.m., Joseph Smith Auditorium

Adoramus Te Christe ..... Palestrina

Come, Let Us Return Unto the Lord ..... Demarest

The Wife of Usher's Well ..... Folksong
arr. by Engel

Soon-Ah Will Be Done ..... Spiritual
arr. by Dawson

Clinic Chorus
Alex H. Zimmerman, conductor

I Bought Me a Cat ..... Copland

True Love's the Gift ..... Wood

Clinic Chorus
Kurt Weinzinger, conductor

Ballad of Brotherhood ..... Wagner

Clinic Chorus
Alex H. Zimmerman, conductor

The Hundredth Psalm ..... Vaughan Williams

Clinic Symphony Orchestra and Clinic Chorus
Kurt Weinzinger, conductor

Fantasia on the Alleluia Hymn ..... Gordon Jacob

Paul Bunyan Suite ..... William Bergsma

1. The Dance of the Blue Ox
2. Country Dance
3. Night
4. Paul's Work Completed

Lynn Richard Shurtleff, conductor

Symphony No. 5 Op. 95 in E. Minor (*New World*) ..... Anton Dvorak
Finale

Clinic Symphony Orchestra
Lawrence Sardoni, guest conductor
Section Leaders: Ormon Weight, Dr. Quentin Nordgren, Lynn R. Shurtleff

PROGRAM (No. 120)

Saturday, August 10, 7:30 p.m., Joseph Smith Auditorium

March of the Herald ..... Nicholls - Leist

Air for Band ..... Erickson

Prelude and Fugue ..... Bach-Moehlmann

Clinic Concert Band
Directed by Edwin C. Kruth

Second Suite for Band ..... McBeth

i. Gigue
ii. Dirge
iii. Entry

Scene from Swan Lake ..... Tschaikowsky-Gardner

Do-Si-Do ..... Lang

Clinic Concert Band
Directed by Ralph G. Laycock

A Festival Prelude ..... Reed

Clinic Symphonic Band
Directed by Edwin C. Kruth

Prometheus Overture ..... Beethoven - Barnes

Concertino for Band ..... Morrissey

Clinic Symphonic Band
Directed by Ralph G. Laycock

Fantasia in G. Major ..... Bach—Goldhan—Leist

Dialogue for Four ..... Hamm-Harding

Solo Clarinet—Daniel Caldwell
Solo Horn—Marcia Stahmann
Solo Flute—Jo Raquel Marcune
Solo Oboe—Martha Craig

Clinic Symphonic Band
Directed by Edwin C. Kruth

MADRIGAL SINGERS' PERSONNEL

Conducted by Virgil Camp

Harold Armstrong
Ema Jo Bascom
Ken Bastian
Beverly Brooksby
Nancy Call
Saundra Carter
Martha D'Arc
Larry Dille
Jean Hall
RuLea Heaton
Les Heiner
Bob King
Lawrence Martin
Diane Ostler
Clifford Peshall
John Ribera
Vickie Smith
Ann Winters
George Wood

Listed Alphabetically

CAMP'S CLINIC KIDS PERSONNEL

Conducted by Virgil Camp

Nancy Albrecht—Ferron, Utah
Ema Jo Bascom—Orem, Utah
Kenneth Bastian—Pleasant Grove, Utah
Beverly Brooksby—Fredonia, Ariz.
Nancy Call, Afton, Wyo.
Janet Christensen—Ferron, Utah
Kathy Cox—Coeur d'Alene, Idaho
Martha d'Arc—Glendale, Calif.
Mary Louise George—Kanosh, Utah
Jean Hall—Salt Lake City, Utah
Carolyn Heaton—Moccasin, Ariz.
RuLea Heaton—Fredonia, Ariz.
Pat Heyman—Blanding, Utah
Linda Jensen—Grover, Wyo.
Kathy M. Johnson—Ferron, Utah
Nadine Jones—Salt Lake City, Utah
Robert King—Blanding, Utah
Sage Lunt—Cedar City, Utah
Sylvia Nielson—Blanding, Utah
Willetta Ohlwiler—Morenci, Ariz.
Cheryl Olsen—Mesquite, Nev.
Lora Orton—Heyburn, Idaho
Diane Ostler—Billings, Mont.
Faye Percival—Provo, Utah
Cliff Peshell—Hurricane, Utah
Tom Rees—Idaho Falls, Idaho
John Ribera—Provo, Utah
Daniel Richards—Salt Lake City, Utah
Andrew Schow—Layton, Utah
Rosilene Swenson, Spanish Fork, Utah
Cheryl Taylor—Burley, Idaho
George Wood—Cedar City, Utah

Listed Alphabetically

GIRLS' VOCAL ENSEMBLE PERSONNEL

Conducted by Armont Willardsen

1st SOPRANOS
Jane Beckwith—Delta, Utah
Sue Clement—Salt Lake City, Utah
Linda Chivers—Salt Lake City, Utah
Virginia Done—Delta, Utah
Marnie Horrocks—Salt Lake City, Utah
Maree Kjar—Manti, Utah

2nd SOPRANOS
Suzanne Gold—Salt Lake City, Utah
Marjorie Harris—Holbrook, Ariz.
Sally Hutchings—Salt Lake City, Utah
Barbara Lingwall—Salt Lake City, Utah
Rise Talbot—Boise, Idaho
Maurene Young—Salt Lake City, Utah

ALTOS
Nancy Call—Afton, Wyo
Jana Knudson—Salt Lake City, Utah
Lynn Moss—Salt Lake City, Utah
Jean Springer—Salt Lake City, Utah
Janice Tohinaka—Salt Lake City, Utah

Listed Alphabetically

STRING ORCHESTRA

Conducted by Ormon Weight

1st VIOLINS
Mary Ann Ford—Layton, Utah
Arla Jones—Rioblanco, Colo.
Fay Jones—Vernal, Utah
Lana June Mitchell—Herriman, Utah
Pat Monahan—Burlingame, Calif.
Linda Moss—Salt Lake City, Utah
Liza Simmons—Layton, Utah
Ludean Young—Provo, Utah

2nd VIOLINS
Danna Day—Kaysville, Utah
Diane Griffeth—Layton, Utah
Linda Haldeman—Salt Lake City, Utah
Susan Izatt—Provo, Utah
Brent Jones—Rioblanco, Colo.
Lynn Lundstrom, Holladay, Utah
Sharon Nauta—Clearfield, Utah
Andrew Schow —Layton, Utah

VIOLAS
Yvonne Barlow—Layton, Utah
Barbara Frandsen—Provo, Utah
Charles Stuart—Springville, Utah
Leslie Trimble—Salt Lake City, Utah
Kay Wing—Provo, Utah

CELLOS
Heidi Barlow—Layton, Utah
Sage Lunt—Cedar City, Utah
Susan Packard—Murray, Utah
Julie Ann Wright—American Fork, Utah

Listed Alphabetically

CADET BAND

William E. Mathis and George Puckett, conductors

FLUTES
Sylvia Spears—Provo, Utah
Kathy Matheny—Los Angeles, Calif.
Rachael Wallace—Provo, Utah
Carolyn Murdock—Orem, Utah
Kathy Andersen—Huntington, Utah
Ruth Brady—Provo, Utah
Karen Lewis—Provo, Utah
Annette Larsen—Provo, Utah
Christine Craig—Springville, Utah
Candace Jensen—Mesquite, Nev.

OBOES
Royden Britsch—Provo, Utah
Eileen Dayton—Provo, Utah
Julie Davidson—Manti, Utah

CLARINETS
Ron Smith—Provo, Utah
Rebecca Nielson—Ferron, Utah
Jean Ashby—Castledale, Utah
Marcia Croft—Provo, Utah
LaRae Lemon—Ferron, Utah
Kristie Ahern—Pioche, Nev.
Stephen Anderson—Overton, Nev.
Linda Heaton—Fredonia, Ariz.
Larry Simonsen—Provo, Utah
Val Jo Hess—Emery, Utah

SAXOPHONES
Fred Funk—Ferron, Utah
Kathleen Francis—Pioche, Nev.
Sherrie Wilcock—Pioche, Nev.
Verl Graf—Rupert, Idaho
Bruce Whiting—Mapleton, Utah

CORNETS AND TRUMPETS
Mark Liken—Holbrook, Ariz.
David Porter—Provo, Utah
David Olson—Murray, Utah
Bobby Lowe—Provo, Utah
David Matheson—Provo, Utah
Mark Fuhriman—Provo, Utah
Robert Oldroyd—Provo, Utah
LaRee Whimpey—Ferron, Utah
Earl Thomas—Tooele, Utah

Phil Washburn—Vernal, Utah
Mark Washburn—Pleasant Grove, Utah
John Smith—Provo, Utah
Mark Sheffield—Provo, Utah
Mike Thompson—Walnut Creek, Calif.
Mike Davidson—Manti, Utah
Raymond Robbins—Springville, Utah

HORNS
Phyllis Jensen—Delta, Utah
Ellen Anderson—Delta, Utah
Alan Wheeler—Springville, Utah
Leland Dayton—Provo, Utah
Claude Richards—Provo, Utah

TROMBONES
Ricky Beckham—Provo, Utah
Gary Tom—Fredonia, Ariz.
Bruce Whaley—Springville, Utah

BARITONES
Robert Grow—Provo, Utah
Bryan Lambert—Provo, Utah

TUBA
Scott Huntington—Springville, Utah

PERCUSSION
Robert Morris—Riverton, Utah
Gary Taylor—Provo, Utah
Richard Sheffield—Provo, Utah
Daran Carr—Salt Lake City, Utah

CLINIC CHORUS PERSONNEL

Alex Zimmerman and Kurt Weinzinger, conductors

SOPRANOS
Ellen Anderson—Oak City, Utah
Nanette Anderson—Ephraim, Utah
Jean LuRae Ashby—Castle Dale, Utah
Sandra Bacon—Morenci, Ariz.
Kay Barwick—Salt Lake City, Utah
Ema Jo Bascom—Orem, Utah
Jane Beckwith—Delta, Utah
Glennamae Biggs—Provo, Utah
Marlene Black—Blanding, Utah
Eugenia Boyce—Provo, Utah
Kathryn Brady—Provo, Utah
Ruth Brady—Provo, Utah
Beverly Brooksby—Fredonia, Ariz.
Connie Brooksby—Fredonia, Ariz.
Terri Burtenshaw—Blanding, Utah
Marilyn Carlson—Orem, Utah
Saundra Carter—Blanding, Utah
Janet Christensen—Ferron, Utah
Rane Christiansen—Emery, Utah
Sue Clement—Salt Lake City, Utah
Martha Craig—Springville, Utah
Marcia Croft—Provo, Utah
Martha D'Arc—Glendale, Calif.
Julia Davidson—Manti, Utah
Danna Day—Kaysville, Utah
Claudia Dayton—Provo, Utah
Eileen Dayton—Provo, Utah
Virginia Done—Delta, Utah
Margo Eatough—American Fork, Utah
LaDean Egbert—Layton, Utah
Barbara Frandsen—Provo, Utah
Launa Gardiner—Holbrook, Ariz.
Mary Louise George—Kanosh, Utah
Loraine Giesinger—Millbrae, Calif.
Suzanne Gold—Salt Lake City, Utah
Carol Ann Grant—Rupert, Idaho
Linda Haldeman—Salt Lake City, Utah
Marjorie Harris—Holbrook, Ariz.
Val Jo Hess—Emery, Utah
Marnie Horrocks—Salt Lake City, Utah
Susan Izatt—Provo, Utah
Candace Jensen—Mesquite, Nev.
Kathy M. Johnson—Ferron, Utah
Arla Kay Jones—Rioblanco, Colo.
Viola Fay Jones—Rioblanco, Colo.
Rae Lynn Kinder—Huntington, Utah
Maree Kjar—Manti, Utah
Kim Lautenschlager—Bakersfield, Calif.
Lorraine Lemon—Ferron, Utah
Karen Lewis—Provo, Utah
Suzanne Lockhart—Grand Junction, Colo.
Kathleen Matheny—Provo, Utah
Wendy McMurray—Burley, Idaho
Judith Miller—Burley, Idaho
Rebecca Nielsen—Ferron, Utah
Judith Nielson—Ferron, Utah
Sylvia Nielson—Blanding, Utah
Willetta Ohlwiler—Morenci, Ariz.
Roberta Orr—Spanish Fork, Utah
Susan Packard—Murray, Utah
Joane Pappas—Price, Utah
Faye Percival—Provo, Utah
Vicky Smith—Morenic, Ariz.
Rachel Wallace—Provo, Utah
LuRee Whimpey—Ferron, Utah
Linda Willson—Elmo, Utah
Diane Wilson—Provo, Utah
Margaret Winters—Afton, Wyo.
Ludean Young—Provo, Utah
Maurene Young—Salt Lake City, Utah

ALTOS
Kristee Ahern—Pioche, Nev.
Nancy Albrecht—Ferron, Utah
Norma Allan—Mesquite, Nev.
Lila Allen—Provo, Utah
Kathy Andersen—Huntington, Utah
Rosemary Anderson—Ephraim, Utah
Stephen Anderson—Overton, Nev.
Linda Baldwin—Provo, Utah
Vicki Ballou—Provo, Utah
Marilyn Bray—Burley, Idaho
Barbara Bushman—Overton, Nev.
Becky Bushman—Overton, Nev.
Roger Bushman—Overton, Nev.
Nancy Call— Afton, Wyo.
Kathy Clark—Cedar City, Utah
Kathy Cox—Coeur d'Alene, Idaho
Karen Daw—Murray, Utah
Marilyn Dennett—Provo, Uah

Joan Erickson—Price, Utah
Kathy Francis—Pioche, Nev.
Joan Frischknecht—Provo, Utah
Diane Griffeth—Layton, Utah
Ann Gubler—Orem, Utah
Susan Harmon—Murray, Utah
Ruth Harris—Blanding, Utah
Carolyn Heaton—Moccasin, Ariz.
Pat Heyman—Blanding, Utah
Catherine Hunt—Snowflake, Ariz.
Linda Jensen—Grover, Wyo.
Phyllis Jensen—Delta, Utah
JoAnn Johnson—Orem, Utah
Sharyll King—Provo, Utah
Jana Knudson—Salt Lake City, Utah
Linda Laycock—Orem, Utah
Lynette Lewis—Provo, Utah
Barbara Lingwall—Salt Lake City, Utah
Bobby Lowe—Provo, Utah
Jerry Lowe—Provo, Utah
Lana June Mitchell—Riverton, Utah
Ruth Morgan—Columbus, Ohio
Sherrie Mortenson—Salt Lake City, Utah
Linda Moss—Salt Lake City, Utah
Lynn Moss—Salt Lake City, Utah
Sharon Nauta—Clearfield, Utah
Robert Oldroyd—Provo, Utah
Cheryl Olsen—Mesquite, Nev.
Martha Oliphant—Orem, Utah
Lora Orton—Heyburn, Idaho
Diane Ostler—Billings, Mont.
Carrie Jean Perrenoud—Price, Utah
Connie Platis—Price, Utah
Carolan Postma—Price, Utah
Reva Redd—Blanding, Utah
Donae Ricks—Provo, Utah
Rosemary Robinson—Salina, Utah
Eric Sanderson—Orem, Utah
Stephanie Sanderson—Orem, Utah
Mark Sheffield—Provo, Utah
Richard Sheffield—Provo, Utah
Jean Springer—Salt Lake City, Utah
Rosilene Stevenson—Spanish Fork, Utah
Cheryl Taylor—Burley, Idaho
Janice Tohinaka—Salt Lake City, Utah
Kathy Warner—Provo, Utah
Sherian Wilcocks—Pioche, Nev.
Kay Wing—Provo, Utah

TENORS

Ricky Beckham—Provo, Utah
Steven Bray—Burley, Idaho
Daran Carr—Salt Lake City, Utah
Mike Chesley—Burley, Idaho
Larry Childs—Salt Lake City, Utah
Mike Davidson—Manti, Utah
Leland Dayton—Provo
Scott Dorton—Lehi, Utah
Fred B. Funk—Ferron, Utah
Verl Graf—Rupert, Idaho
Charles Hardy—Mesquite, Nev.
Leslie Heiner—Burley, Idaho
David Hinton—Hurricane, Utah
Vaughan Hoopes—Panaca, Nev.
Merrill Jensen—Richfield, Utah
Brian Lambert—Provo, Utah
Dallas Lowe—Provo, Utah
Clifford Peshell—Hurricane, Utah
Tony Peshell—Hurricane, Utah
Robert Ridge—Provo, Utah
Raymond Robbsins—Springville, Utah
David Schrader—Provo, Utah
William Taylor—Burley, Idaho
Mike Thompson—Walnut Creek, Calif.
Larry Tomkinson—Fillmore, Utah
Bruce Whaley—Springville, Utah
Allan Wheeler—Springville, Utah

BASS

Kenneth Bastian—Pleasant Grove, Utah
Royden Britsch—Provo, Utah
Jared Brown—Provo, Utah
Larry Dille—Burley, Idaho
Roger Johnson—Provo, Utah
Brent Jones—Rioblanco, Colo.
Bob King—Blanding, Utah
Lawrence Martin—Oakley, Idaho
Daniel Richards—Salt Lake City, Utah
Andrew Schow—Layton, Utah
William J. Simper—Holbrook, Ariz.
Charles Stuart—Springville, Utah
Elbert Thomas—St. George
Gary L. Tom—Fredonia, Ariz.

Listed Alphabetically

SYMPHONY ORCHESTRA PERSONNEL

Lawrence Sardoni, conductor

FIRST VIOLINS

Adrienne Beckstead, Salt Lake City, Utah
Kay Crookson—Provo, Utah
Elaine Dennett—Provo, Utah
Steven Goodman—Provo, Utah
Leslie Larson—Salt Lake City, Utah
Barbara McIntyre—Clearfield, Utah
Chris McKellar—Orem, Utah
John Rihera—Provo, Utah (concertmaster)
Jeannie Roach—Glendale, Calif.
Teresa Sanders—Clearfield, Utah
Mary Ellen Schoffield—Burley, Idaho
Liza Simmons—Layton, Utah
Rise Talbot—Boise, Idaho
Cynthia Vance—Provo, Utah

SECOND VIOLINS

Marilyn Dennett—Provo, Utah
Mary Anne Ford—Layton, Utah
Gordon Goodman—Provo, Utah
Nadine Jones—Salt Lake City, Utah
Sally Jones—Rioblanco, Colo.
Carole Lamm—Grand Junction, Colo.
Joan Larson—Salt Lake City, Utah
Lynn Lundstrom—Salt Lake City, Utah

Judith Miller—Burley, Idaho
Chad Murdock—Provo, Utah
Craig Rollins—Provo, Utah
Darlene Sanders—Clearfield, Utah
Debbie Steed—Clearfield, Utah
Ludeen Young—Provo, Utah

VIOLAS
Yvonne Barlow—Layton, Utah
Stephen Day—Kaysville, Utah
Ru Lea Heaton—Fredonia, Ariz.
Terry Hill—Provo, Utah
Sandra Lamm—Grand Junction, Colo.
Pat Monahan—Burlingame, Calif.
Leslie Trimble—Salt Lake City, Utah
Ruth Thomson—Provo, Utah
Brent Young—Provo, Utah

CELLOS
Heidi Barlow—Layton, Utah
Leta Boyer—Springville, Utah
Stanley Green—Layton, Utah
Sage Lunt—Cedar City, Utah
Brian Stubbs—Provo, Utah
Dorothy Witt—Provo, Utah

STRING BASS
Sharron Ogden—Provo, Utah
Irene Webb—Provo, Utah

FLUTES
Helen Carey—Heyburn, Idaho
Jo Raquel Marcune—Las Vegas, Nev.

OBOES
Jean Hall—Salt Lake City, Utah
Paloma Madsen—Provo, Utah

CLARINETS
Daniel Caldwell—Las Vegas, Nev.
Ray Webb—Provo, Utah

BASSOONS
M. Wayne Miller—Layton, Utah
Kent Pedersen—Salt Lake City, Utah

HORNS
Ray Beckham—Provo, Utah
Kay Davis—Salt Lake City, Utah
Richard Solis—Las Vegas, Nev.
Marcia Stahmann—Madison, Wisconsin

TRUMPETS
Charles Dahlquist—Boise, Idaho
Lynn Hooley—Orem, Utah
Douglas Wing—Provo, Utah

TROMBONES
Kim Bateman—Provo, Utah
Linda Elliott—Provo, Utah
*Carson Sharp—Provo, Utah

TUBA
Harold W. Armstrong—Winslow, Ariz.

PERCUSSION
Stuart Cannon—Salt Lake City, Utah
Don W. Marsh—Salt Lake City, Utah

* Faculty

Listed Alphabetically

CONCERT BAND PERSONNEL

Edwin C. Kruth and Ralph G. Laycock, conductors

FLUTES
Vicki Ballou—Provo, Utah
Rene Christiansen—Emery, Utah
Kathy Cox—Coeur d'Alene, Idaho
Joan Frischknecht—Provo, Utah
Willetta Ohlwiler—Morenci, Ariz.
Carolan Postma—Price, Utah
Janice Randall—Cedar City, Utah
Krystyna Smith—Provo, Utah
Denise Summers—Mona, Utah
Byron Tolman—Maywood, Calif.
Kathy Warner—Provo, Utah
DeAnn Whitney—Heber, Utah

CLARINETS
Scott Abbott—Farmington, New Mexico
Nancy Albrecht—Ferron, Utah
Janet Christensen—Ferron, Utah
Carolyn Crossley—Smoot, Wyoming
Neil Frischknecht—Provo, Utah
Mary Louise George—Kanosh, Utah
Merrily Harston—Provo, Utah
Kathy Johnson—Ferron, Utah
Kim Lautenschlager—Bakersfield, Calif.
Lynette Lewis—Provo, Utah
Terry Nunley—Salt Lake City, Utah
Cliff Peshell—Hurricane, Utah
LaRon Stevens—Provo, Utah
Rosilene Swenson—Spanish Fork, Utah
Larry Tomkinson—Fillmore, Utah
David Walter—Provo, Utah

BASS CLARINET
Dan Peterson—Burley, Idaho

OBOES
Susan Darling—Manteca, Calif.
Wayne Potts—Provo, Utah

BASSOONS
Scott Dorton—Lehi, Utah
Margo Eatough—American Fork, Utah

ALTO SAXOPHONE
Dee Aksland—Manteca, Calif.
Sally Kay, Mona, Utah
Judith Nielsen—Ferron, Utah
Lew Swain—Provo, Utah

TENOR SAXOPHONES
Linda Jensen—Grover, Wyo.
Linda Kay Willson—Elmo, Utah

BARITONE SAXOPHONE
Rae Lynn Kinder—Huntington, Utah

CORNETS AND TRUMPETS
Kenneth Bastian—Pleasant Grove, Utah
Dennis Carter—Orem, Utah
Byron Davis—Provo, Utah
Larry Grayson—Salt Lake City, Utah
Tom Jones—Provo, Utah
Robert H. King—Blanding, Utah
Bruce Palmer—Farmington, N. Mex.
John C. Petersen—Ferron, Utah

Tom Rees—Idaho Falls, Idaho
Rodger Sorensen—Provo, Utah
Kurt B. Walker—Orem, Utah
Brent Williams—Castle Dale, Utah
Jerry R. York—Orem, Utah

HORNS
Kenneth S. Albrechtson—Castle Dale, Utah
Luana Gardner—Holbrook, Ariz.
Carie Jean Perrenoud—Price, Utah
Eric Sanderson—Orem, Utah

TROMBONE
Kay Barwick—Salt Lake City, Utah
Mark Justice—Huntington, Utah
Bill Taylor—Burley, Idaho
George Wood—Cedar City, Utah

BARITONES
Connie Brooksby—Fredonia, Ariz.
Roger Bushman—Overton, Nev.

BASS
Tony Peshell—Hurricane, Utah

PERCUSSION
Beverly Brooksby—Fredonia, Ariz.
Larry Childs—Salt Lake City, Utah
Linda Clark—Cedar City, Utah
Bill Simper—Holbrook, Ariz.

Listed Alphabetically

SYMPHONIC BAND PERSONNEL

Ralph G. Laycock and Edwin C. Kruth, directors

FLUTES
Norma Allan—Mesquite, Nev.
Roxy Allen—Provo, Utah
Roslyn Callister—Fillmore, Utah
Helen Carey—Heyburn, Idaho
Doris Christensen—Orem, Utah
Claudia Dayton—Provo, Utah
JoAnn Johnson—Orem, Utah
Linda Laycock—Orem, Utah
Jo Raquel Marcune—Las Vegas, Nev.
Lily Meiners—Burley, Idaho
Steffanie Sanderson—Orem, Utah
Margaret Ann Winters—Afton, Wyo.

CLARINETS
Kathryn Brady—Provo, Utah
Andrea Burns—Mesquite, Nev.
John Burt—Salt Lake City, Utah
Daniel Caldwell—Las Vegas, Nev.
Marilyn Fern Carlson—Orem, Utah
Larry Dille—Burley, Idaho
Carol Ann Grant—Rupert, Idaho
Leslie Heiner—Burley, Idaho
Mike Herrick—Orem, Utah
Larry Hill—Orem, Utah
Catherine Hunt—Snowflake, Ariz.
Kristine Mullett—Cedar City, Utah
Michael Shea—Salt Lake City, Utah
Janice Shields—Tooele, Utah

OBOES
Martha Craig—Springville, Utah
Martha Oliphant—Orem, Utah
L. Roberta Orr—Spanish Fork, Utah

ALTO CLARINETS
Barbara Bushman—Overton, Nev.
Linda Carter—Clifton, Ariz.

BASS CLARINETS
Nanette Anderson—Ephraim, Utah
Robert Ridge—Provo, Utah

BASSOONS
Scott Dorton—Lehi, Utah
M. Wayne Miller—Layton, Utah
Kent Pedersen—Salt Lake City, Utah

ALTO SAXOPHONES
Sandra Bacon—Morenci, Ariz.
David Hinton—Hurricane, Utah

TENOR SAXOPHONES
Becky Bushman—Overton, Nev.
Michael Chesley—Burley, Idaho

BARITONE SAXOPHONES
Ruth Harris—Blanding, Utah

CORNETS AND TRUMPETS
Steven Bray—Burley, Idaho
Charlie Dahlquist—Boise, Idaho
Curtis Dalton—Provo, Utah
Joan Erickson—Price, Utah
Jerry Hadlock—Orem, Utah
Lynn Hooley—Orem, Utah
Merrill Jenson—Richfield, Utah
Kim Johnson—Idaho Falls, Idaho
Kurt Lautenschlager—Bakersfield, California
Dallas Lowe—Provo, Utah
Gary Mercer—Provo, Utah
Dale Nattress—Idaho Falls, Idaho
Boyd Nelson—Provo, Utah
Robert Shoop—Salt Lake City, Utah
Elbert Thomas—St. George, Utah
Douglas Wing—Provo, Utah

HORNS
Ray Beckham—Provo, Utah
Kay Davis—Salt Lake City, Utah
Anne Gubler—Orem, Utah
Donae Ricks—Provo, Utah
Richard Solis—Las Vegas, Nev.
Marcia Stahmann—Madison, Wisconsin

TROMBONES
Kim Bateman—Provo, Utah
Linda Elliott—Provo, Utah
Jerry Lowe—Provo, Utah
James S. Petersen—Salt Lake City, Utah

BARITONES
Dee O. Fuhriman—Melba, Idaho
Jim Llewelyn—Orem, Utah

TUBAS
Harold W. Armstrong—Winslow, Ariz.
Alan Mackay—Provo, Utah

PERCUSSION
Andrew Barnum—Orem, Utah
Stuart Cannon—Salt Lake City, Utah
Mike Cottam—Salt Lake City, Utah
Bill Simper—Holbrook, Ariz.